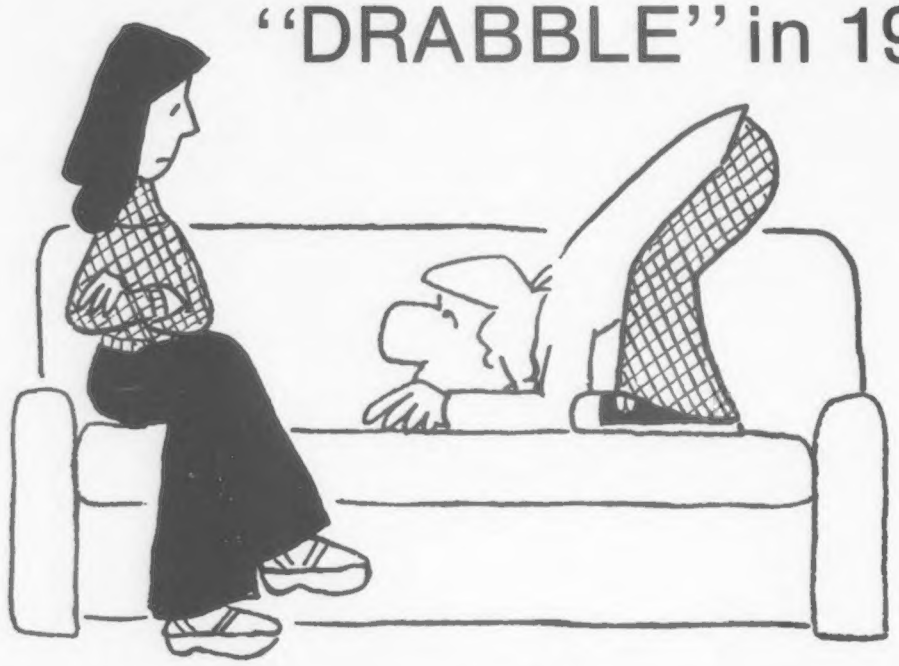
CARTOONIST PROfiles

When we interviewed cartoonist Stan Drake, about his new syndicated panel "Pop Idols", and about his upcoming portrait show featuring 50 famous cartoonists, we said we'd like to feature one of the portraits on our cover. But Stan didn't want to appear to favor one cartoonist over another, so he suggested we solve the problem by using his portrait of your editor, Jud Hurd.

No. 42, JUNE 1979 **$ 3.50**

"GARFIELD" in 1978

"DRABBLE" in 1979



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Bobby Miller, Managing Editor - Comics

UNITED FEATURE SYNDICATE

200 PARK AVENUE, NEW YORK, N.Y. 10017

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Hagar the Horrible, we're sure, is going to fit in quite nicely with *Beetle Bailey* and *Blondie* at that most exclusive table of all for comic strips — those with clients lists of over *1,000* newspapers.* (That fourth chair, of course, belongs to *Peanuts.*)

Please note that a couple of other King strips are moving up on that magic 1,000 milestone. *Hi & Lois and Barney Google & Snuffy Smith* now have over 800 clients each.

And the King list includes such other favorites as *Archie, Steve Canyon, The Phantom, Winnie the Pooh, Flash Gordon, Agatha Crumm, Buz Sawyer, Donald Duck, Henry, Prince Valiant, Woody Allen, Tiger, The Lockhorns, The Heart of Juliet Jones, Redeye, Small Society.*

King Features Syndicate
235 East 45th Street, New York, N.Y. 10017

*Blondie, 1,800; Beetle Bailey, over 1,500; Hagar, 1,100.

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LES CARROLL

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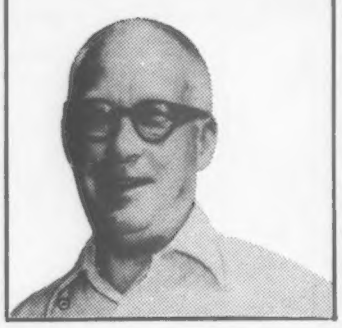
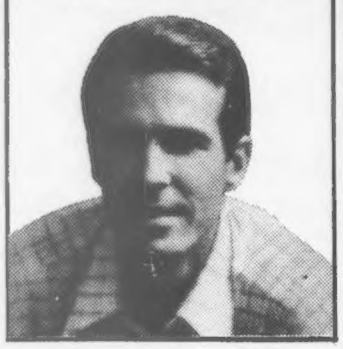
Frank & Ernest
BOB THAVES



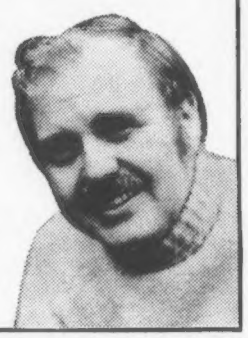
Zoonies
CRAIG LEGGETT



The Born Loser
ART SANSOM

Side Glances
GILL FOX

Short Ribs
FRANK HILL



Winthrop
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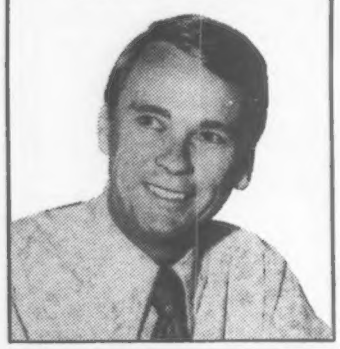
Bugs Bunny
AL STOFFEL
ROGER ARMSTRONG
(camera shy)

Alley Oop
DAVE GRAUE



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Funny Business
ROGER BOLLEN

Captain Easy
JIM LAWRENCE

Captain Easy
BILL CROOKS

Eek & Meek
HOWIE SCHNEIDER

Priscilla's Pop
ED SULLIVAN

CARTOONIST PROfiles

Editor: JUD HURD

Photos by Jim Ruth

June 1979, No. 42

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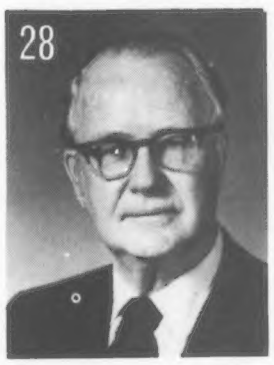

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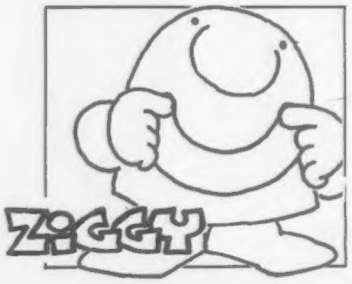

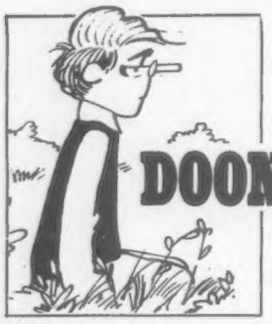

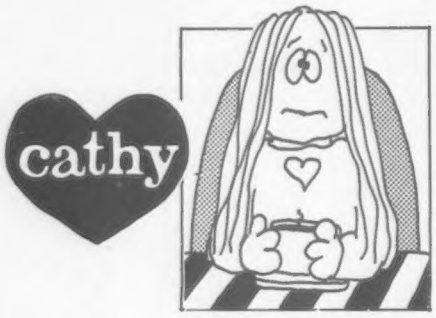

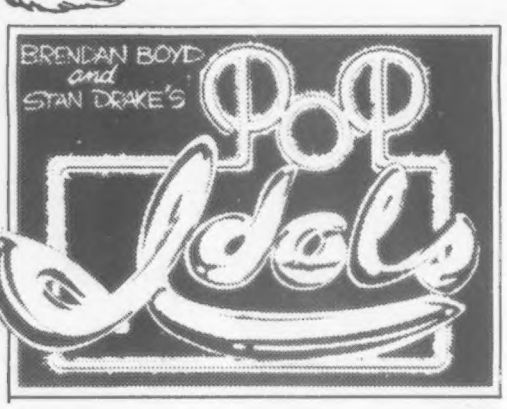

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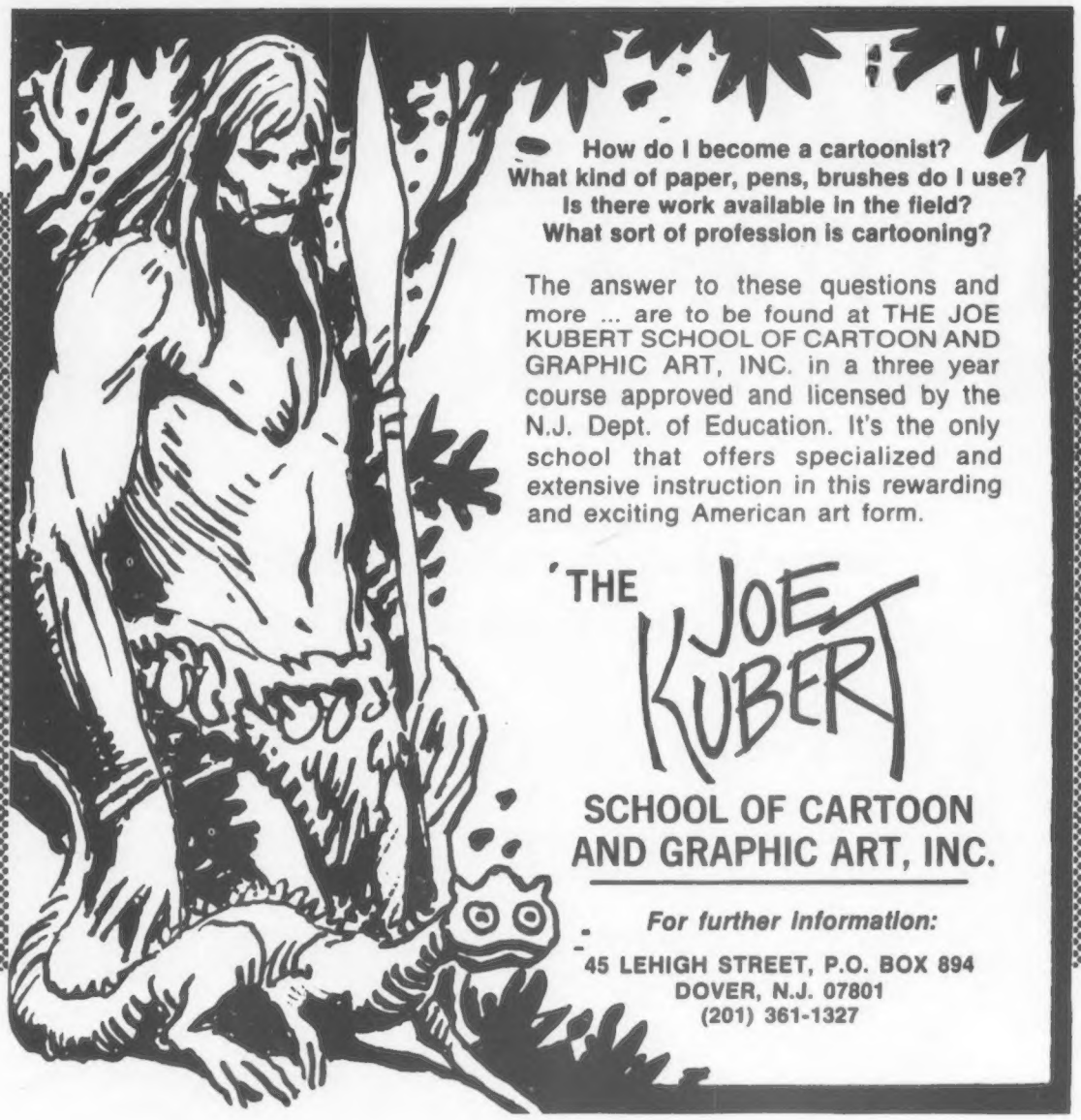

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We are now beginning a new phase of our work as cartoonist representatives: WE HAVE JUST STARTED TO REPRESENT CARTOONISTS IN THE SALE OF THEIR ARTWORK FOR USE IN ADVERTISING AND SALES PROMOTION. In this area, we will offer the art services of cartoonists to advertising agencies and public relations firms. As you know, the use of cartoon art in national advertising is growing by leaps and bounds. Many of the country's leading corporations have already discovered the immense impact of the cartoon in advertising. With this new service, we will be able to sell comic art, especially created for print advertising. This will be another benefit for the growing group of cartoonists we represent.

To sum up, Cartoonerville offers cartoonists a group of very unique services; the two, which we have outlined including (1.) The sale of originals to collectors, galleries, museums and universities. (2.) The sale of specially designed and created artwork for advertising.

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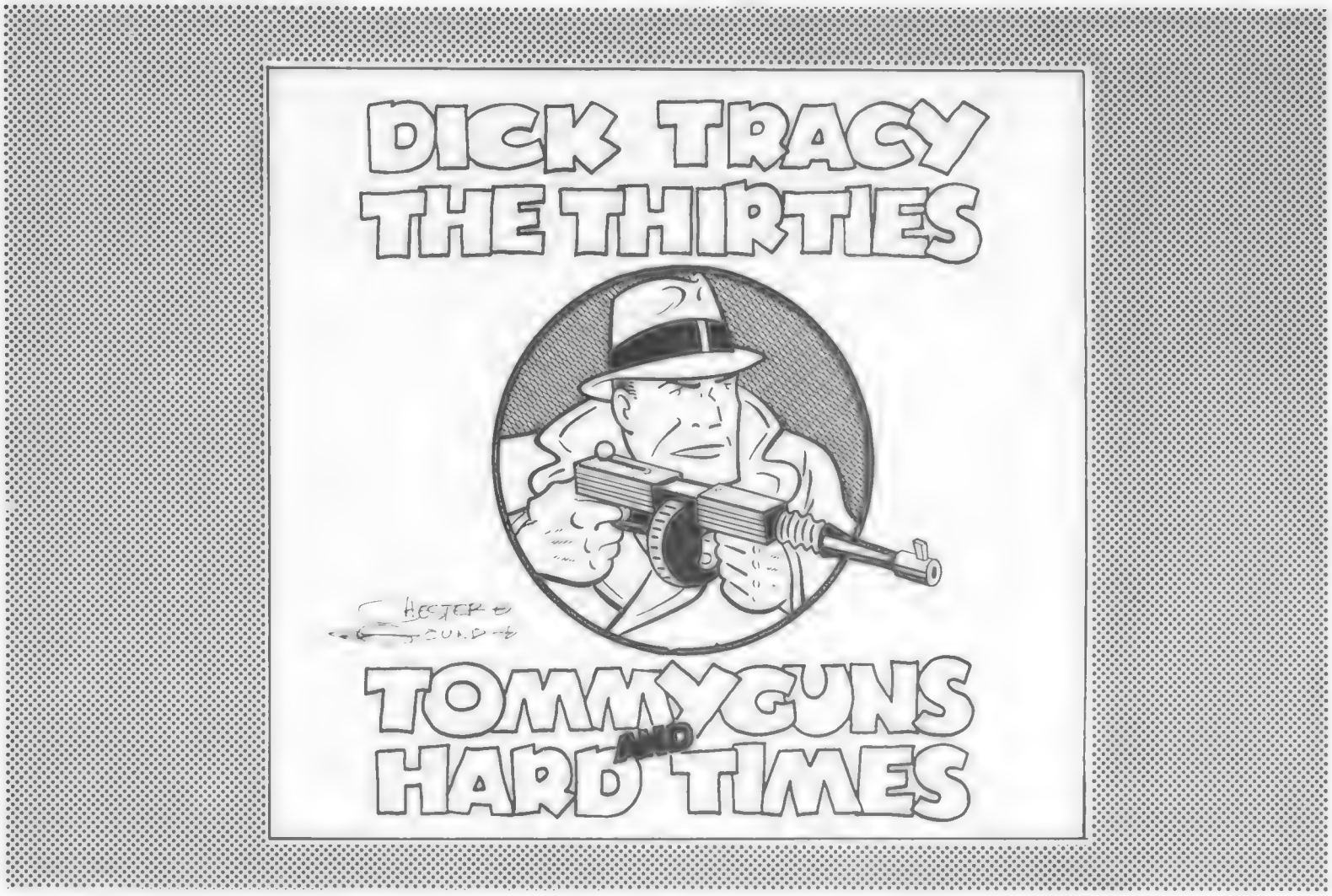

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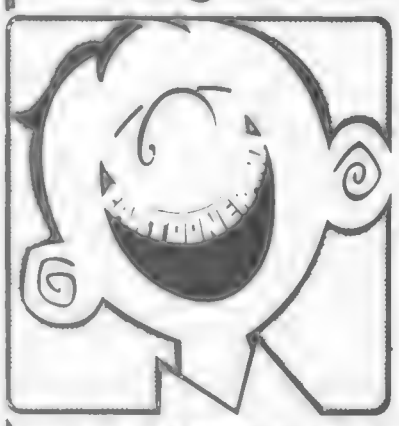

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Since 1953 STAN DRAKE has been drawing the popular JULIET JONES strip for King Features Syndicate, and he's widely recognized as a leader in the illustrative branch of cartooning. Now, in addition to this strip, he is drawing POP IDOLS, about the fantastic music business, for the Universal Press Syndicate. In the following conversation he talks about why he's doing this new feature and about his one-man portrait show, featuring cartoonists, which will be a big event next fall.

Hurd: POP IDOLS is completely different from what you've been doing for 26 years. How did you get involved with a feature about the music business?

Drake: The music industry is a gigantic monolith — last year they grossed 3½ billion dollars from kids buying records — and it dwarfs the movie industry by a billion. But this feature isn't aimed at only the young kids because pop music has a powerful pull for those up to 30 or 35. Kids get an allowance, and they're too young to date, they can't drive a car, so they go right down to the music store and buy a record. Hundreds of millions of them are doing this!

We began to think about this situation because editors have said for a long time that they wished they had some way to grab kid readers, and this seemed to be a way to do it. Kids don't buy a paper themselves but we think they'll insist that daddy buy one if we appeal to them in this way.

We decided that this kind of a feature would address them much more personally than a 'Mickey Mouse' strip, or a new little comic strip of some kind about a rabbit, so we're doing the music scene.

I'm working with a helluva great guy for this job. Brendan Boyd is a music writer and he has a pop column in Boston. For years the record companies have been sending him thousands of records every month — his house looks like the Collyer mansion of old with stacks and stacks of records and all the information about their stars piled up everywhere.

To begin with I had come up with a feature about models, pop musicians and artists. Jim Andrews, the Editor of the Universal Press Syndicate, was enthusiastic about the art work but he thought we should eliminate the models and the artists, and just concentrate on the music scene. Jim wanted to have lyrics included because I guess his kids like lyrics and he thought they'd be a good addition to the feature. If you want to, you can include with our conversation a couple of the first samples I did of Bob Seger and the Silver Bullet Band.

Because of the 'immediacy' needs of this feature, we're only going to work 3

weeks ahead on the dailies. Obviously changes happen rapidly in the music business, so this is necessary. However, we have to work 8 weeks ahead on the Sundays so we'll be doing more general stuff with those.

Hurd: I believe that you and Brendan met through Universal Press. Can you say something about how you two collaborate?

Drake: Brendan is really on top of things, as far as knowledge of the pop music scene is concerned and I couldn't have a better guy to collaborate with. He knows 'who's who' and 'what's what' and of course can check the charts to find what the top records of the week or month are. He has pictures of all of the various stars from the agencies and he'll send me three or four shots of the particular star I'm going to do next. Then it's up to me to decide how I picture him or her. In addition he sends me information about several other people beside the star-of-the-day — music people who appear in little sidebars on the Sunday page. Another part of the Sunday page is called 'Disco Dance Steps' in which we explain step-by-step how to execute them. And an innovation of mine is to include 'Star Stamps' which can be cut out by the kids.

Brendan knows, from trial and error, from our working together on the first few dailies and Sundays, just about how many words will not be too heavy. So he will write about 225 words for a Sunday — or something like that — and maybe 140 or 150 for a daily, and I have to fit this copy in with my drawings. He has a good background for this, because all this information has to be distilled. I guess he got his training back in 1973 when Little, Brown and Co. published his 'The Great American Baseball Card, Flipping, Trading and Bubblegum Book'. He found out, in researching these cards, that the information on the back has to be very concise — the name of the player, what he does, where he lives, if he's married, boom-boom-boom, etc. . . . very distilled.

So he uses that format on 'Pop Idols' because you can't just ramble on. We're not too sure at this stage of the game whether the audience will be interested in *more* detailed information and less art, or bigger, more attractive art with fewer details. So we're doing about 50% art — 50% copy right now until we get some feedback.

The syndicate feels that if the kids get a feature like this with real up-to-date information, with lyrics, with itineraries of stars, with art work, they'll be eager to have their parents buy papers. The age of people interested in this scene *used* to be a very young one but the audience has grown up with this music so you have guys like Brendan saying, "Look, I'm 33 years old, I'm still feeling contemporary with this music, and there are millions of kids 30-years-old today who still listen to it." 'Pop Idols' doesn't say 'Hard Rock' — a 'Pop Idol' can be a country western — we can do Dolly Parton. We can do 'oldies' and 'goldies', the old Fats Wallers, we can do jazz, and we're going to cover the whole music firmament.

Stan Drake

★POP IDOLS★
BY STAN DRAKE and BRENDAN BOYD
CARLY SIMON
DRAKE
LUCY SIMON
CARLY AND JAMES SING BACKUP ON SISTER LUCY'S ALBUM, "STOLEN TIME" (RCA).
CARLY BEGAN PERFORMING AS A TEENAGE FOLK DUO WITH HER SISTER, LUCY. IN 1966, BOB DYLAN'S MANAGER, ALBERT GROSSMAN, GROOMED HER AS THE FEMALE DYLAN. THE RESULTANT ALBUM WAS NEVER RELEASED. CARLY RETREATED FROM THE LIMELIGHT UNTIL 1970 WHEN SHE RE-EMERGED WITH THE SLICK, GLOSSY FORMAT WHICH HAS REMAINED HER TRADEMARK.
POLITICALLY ACTIVE AND FAMILY-ORIENTED, CARLY RESIDES WITH J.T., DAUGHTER SARAH AND SON BENJAMIN ON MARTHA'S VINEYARD.
ALL IN THE FAMILY:
CARLY'S FATHER CO-FOUNDED SIMON AND SCHUSTER PUBLISHERS. HER MOTHER AND BOTH SISTERS ARE SINGERS. HUSBAND JAMES TAYLOR HIMSELF HAS FOUR PERFORMING SIBLINGS.
CARLY RECENTLY APPEARED IN CONCERT FOR THE FIRST TIME IN SIX YEARS!
BORN: JUNE 25, 1945, NEW YORK
HEIGHT: 5'7" HAIR: BROWN
EYES: HAZEL
PHOBIAS: PUBLIC PERFORMING
EDUCATION: SARAH LAWRENCE.
discography
• CARLY SIMON
• ANTICIPATION
• NO SECRETS*
• HOTCAKES
• PLAYING POSSUM
• ANOTHER PASSENGER
• BOYS IN THE TREES
* POP IDOL PREFERRED
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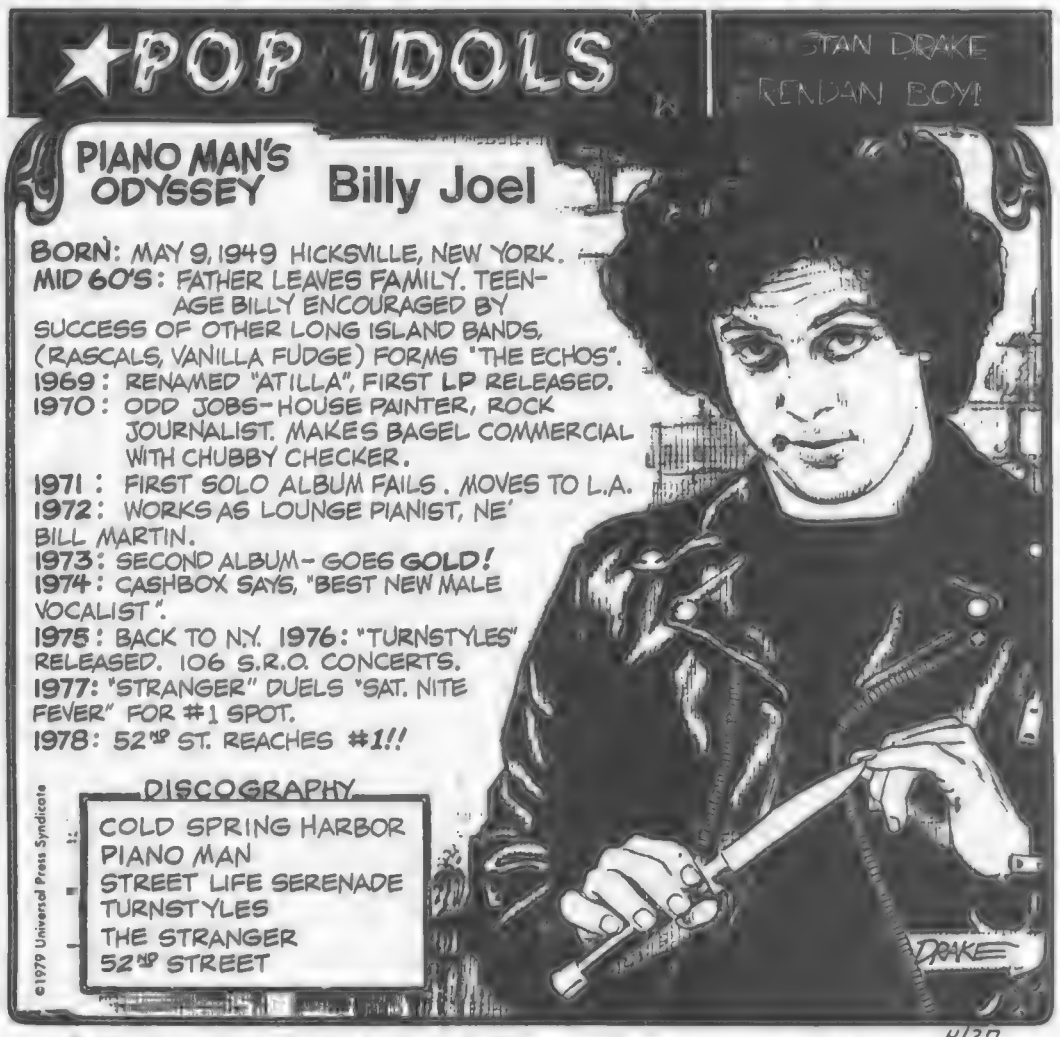
Brendan Boyd


★POP IDOLS
STAN DRAKE
RENDAN BOY!
PIANO MAN'S ODYSSEY
Billy Joel
BORN: MAY 9, 1949 HICKSVILLE, NEW YORK.
MID 60'S: FATHER LEAVES FAMILY. TEEN-AGE BILLY ENCOURAGED BY SUCCESS OF OTHER LONG ISLAND BANDS, (RASCALS, VANILLA FUDGE) FORMS "THE ECHOS".
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1970: ODD JOBS-HOUSE PAINTER, ROCK JOURNALIST. MAKES BAGEL COMMERCIAL WITH CHUBBY CHECKER.
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1972: WORKS AS LOUNGE PIANIST, NE' BILL MARTIN.
1973: SECOND ALBUM-GOES GOLD!
1974: CASHBOX SAYS, "BEST NEW MALE VOCALIST".
1975: BACK TO N.Y. 1976: "TURNSTYLES" RELEASED. 106 S.R.O. CONCERTS.
1977: "STRANGER" DUELS "SAT. NITE FEVER" FOR #1 SPOT.
1978: 52ND ST. REACHES #1!!
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"JUST THE WAY YOU ARE"
WORDS AND MUSIC BY BILLY JOEL ©1978
"DON'T GO CHANGING TO TRY AND PLEASE ME/ YOU NEVER LET ME DOWN BEFORE/ DON'T IMAGINE YOU'RE TOO FAMILIAR/ AND I DON'T SEE YOU ANYMORE/ I WOULDN'T LEAVE YOU IN TIMES OF TROUBLE/ WE NEVER COULD HAVE COME THIS FAR/ I TOOK THE GOOD TIMES, I'LL TAKE THE BAD TIMES/ I'LL TAKE YOU JUST THE WAY YOU ARE./ DON'T GO TRYING SOME NEW FASHION/ DON'T CHANGE THE COLOR OF YOUR HAIR/ YOU ALWAYS HAVE MY UNSPOKEN PASSION/ ALTHOUGH I MIGHT NOT SEEM TO CARE/ I DON'T WANT CLEVER CONVERSATION/ I NEVER WANT TO WORK THAT HARD/ I JUST WANT SOMEONE THAT I CAN TALK TO/ I WANT YOU JUST THE WAY YOU ARE./ I NEED TO KNOW THAT YOU WILL ALWAYS BE/ THE SAME OLD SOMEONE THAT I KNEW/ WHAT WILL IT TAKE TILL YOU BELIEVE IN ME/ THE WAY THAT I BELIEVE IN YOU/ I SAID I LOVE YOU AND THAT'S FOREVER/ AND THIS I PROMISE FROM THE HEART/ I COULD NOT LOVE YOU ANY BETTER/ I LOVE YOU JUST THE WAY YOU ARE."

Hurd: You've said that you'd never do an additional adventure strip but since you like to do portraits, and never get tired of doing them, 'Pop Idols' is a natural for you. Would you say something at this point about the portrait show you're preparing for later this year?

Drake: I probably would not have done it, had I not had the people that I'm doing readily available to me. I'm doing a show called '50 of the World's Great Cartoonists'. I can't get everybody in the world who does cartooning in this show because it's impossible — it would take me 10 years. I have to prepare the portraits in my free time, there's no pay, and it costs me an average of $60 a frame for each one, and I have to do 50. The sizes vary somewhat — 24 x 36 inches, 28 x 30, etc. — maybe 40 x 30 is an average one.

I'm doing them in all different mediums, color, black and white, halftones, ink. My love for the cartooning industry as a whole is behind this project but isn't it really an 'ego' thing to have a one-man show? I suppose my second reason is this — if an artist doesn't have a one-man show, what is he doing? You just can't paint and let things sit in your basement — the world has to judge your stuff and look at it. I remember talking to the late, great illustrator, Robert Fawcett, when he was doing a book on the art of drawing. I asked him why he was doing a book. I said, "Bob, you're so famous — why?" He replied, "I'm doing it simply because I've always wanted to do a book." Likewise, I've always wanted to do a portrait show. It would force me to bring out the best in myself — to try my hardest, and to do work that was different and superior to the work I've been doing in comics. I feel that comic strips are one-dimensional and that you are held down by reproduction requirements. I wanted to branch out and get soft edges for a change instead of always hard edges that

Pop Idols

KISS

WAS FORMED IN 1973 BY SIMMONS AND STANLEY• AFTER ADDING CRISS THEY BEGAN REHEARSING AS A TRIO • FREHLEY JOINED JUST BEFORE THEY WERE DISCOVERED PLAYING AT A SMALL HOTEL IN NEW YORK'S TIMES SQUARE • THEY WERE THE FLEDGLING **CASABLANCA** LABEL'S **FIRST** SIGNING!

ARMY

THAT'S THE NAME OF KISS' FAN CLUB.
7949 DEMING ST., CANOGA PARK, CALIFORNIA 91314.
BUT DON'T WRITE ASKING FOR PICTURES OF THE BOYS UNMASKED. TO SUSTAIN MYSTIQUE, **KISS** IS NEVER SHOT WITHOUT MAKEUP!

GLITTER ROCKER REVIVED...

IN "DAVID JOHANSEN" (COLUMBIA), THE EX-NEW YORK DOLL MAKES AN UNVEILED COMEBACK WITH THE BEST AMERICAN POWER POP ALBUM TO DATE.

HEAVY METAL HAPPENINGS... "DEEP PURPLE" TO BREAK UP IN JUNE... "QUEEN" PLANNING **U.S.** SUMMER TOUR..."LED ZEPPLIN" AUDITIONING DRUMMERS TO REPLACE JOHN BONHAM. "IRON BUTTERFLY" AT WORK ON REUNION L.P... *ALICE COOPER* (ABOVE) TO MAKE FILM DEBUT IN **"ANNIE."**

DISCOGRAPHY

KISS • HOTTER THAN HELL • DRESSED TO KILL • ALIVE! • DESTROYER • ROCK AND ROLL OVER • LOVE GUN • ALIVE II! • DOUBLE PLATINUM (*)
* POP IDOL PREFERRED

STAR STAMPS

DAVID JOHANSEN

L TO R: PAUL STANLEY • GENE SIMMONS • PETE CRISS • ACE FREHLEY

DRAKE

FOR TWO YEARS **KISS** TOURED **7** DAYS A WEEK PERFECTING THEIR BIZARRE STAGE SHOW, A MIXTURE OF OUTRAGEOUS MAKEUP, ELABORATE COSTUMES, **ONE MILLION $** WORTH OF ELECTRONIC GADGETRY... SNOW MACHINES, LASERS, ROCKET FIRING GUITARS AND A **FIRE BREATHING** BASSIST! • LAST YEAR THEIR TIRELESS SHOWMANSHIP WON OUT OVER CRITICAL HOSTILITY AS THEY WERE CHOSEN **WORLD'S NUMBER ONE ROCK BAND** IN THE GALLUP POLL!

BRENDAN BOYD

DISCO DANCE STEPS — HIP BUMPS # 4

THE **HIP BUMP** IS STILL A GREAT DISCO MOVE. SIMPLE... DON'T MOVE FEET, **DO** MOVE HIPS. THROW **R** HIP OUT, WEIGHT ON **R** FOOT. ARM SWINGS BEHIND HIP, REPEAT TO **L** SIDE KEEP KNEES STRAIGHT...

NOW REPEAT... BENDING KNEES A BIT... THEN LOWER!

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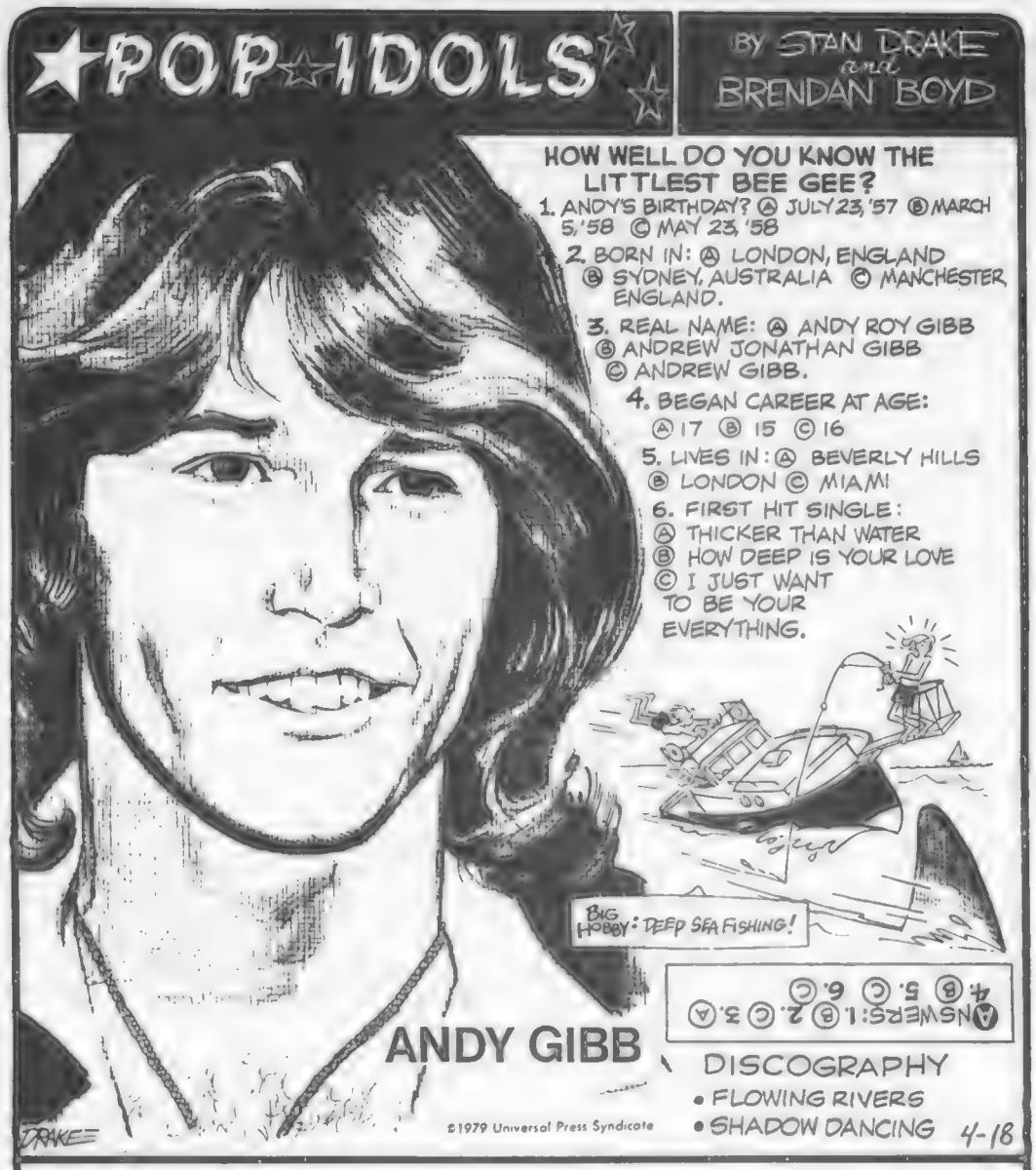

POP IDOLS
BY STAN DRAKE and BRENDAN BOYD
HOW WELL DO YOU KNOW THE LITTLEST BEE GEE?
1. ANDY'S BIRTHDAY? (A) JULY 23, '57 (B) MARCH 5, '58 (C) MAY 23, '58
2. BORN IN: (A) LONDON, ENGLAND (B) SYDNEY, AUSTRALIA (C) MANCHESTER, ENGLAND.
3. REAL NAME: (A) ANDY ROY GIBB (B) ANDREW JONATHAN GIBB (C) ANDREW GIBB.
4. BEGAN CAREER AT AGE: (A) 17 (B) 15 (C) 16
5. LIVES IN: (A) BEVERLY HILLS (B) LONDON (C) MIAMI
6. FIRST HIT SINGLE: (A) THICKER THAN WATER (B) HOW DEEP IS YOUR LOVE (C) I JUST WANT TO BE YOUR EVERYTHING.
BIG HOBBY: DEEP SEA FISHING!
ANSWERS: 1. (B) 2. (C) 3. (A) 4. (B) 5. (C) 6. (C)
ANDY GIBB
DISCOGRAPHY
• FLOWING RIVERS
• SHADOW DANCING
DRAKE
©1979 Universal Press Syndicate
4-18

VOX POP. THE BEST 25 CRITICS FROM ALL ACROSS THE COUNTRY WERE POLLED ON THEIR DOZEN FAVORITE ALBUMS OF PAST YEAR, WEIGHTED RESULTS WERE AS FOLLOWS:

① BRUCE SPRINGSTEEN: DARKNESS ON THE EDGE OF TOWN • 347 ② JACKSON BROWN: RUNNIN' ON EMPTY • 316 ③ ROLLING STONES: SOME GIRLS 284 • ④ THE CARS: 253 • ⑤ BOB SEGER: STRANGER IN TOWN 219 • ⑥ DAVID JOHANSEN • 203 ⑦ THE KINKS: MISFITS • 178 ⑧ LINDA RONSTADT: LIVIN' IN THE USA • 167 ⑨ NEIL YOUNG: COMES A TIME • 157 ⑩ WHO: WHO ARE YOU? • 142 ⑪ VAN MORRISON: WAVE LENGTH • 121 ⑫ BOB DYLAN: STREET LEGAL • 108

will reproduce in newspapers. I wanted to do things in halftone and make them gossamer and do arty things which I have not been allowed to do, because I've been so busy. So I started doing a few of the local cartoonists and then I sent a letter to Charlie Schulz out in California and he was kind enough to send me a photo, and I've gone on from there. I'm not going to sell any of these portraits — when I'm through with them, if a cartoonist wants his, I'll send it to him but first I want to have it in a show. So most of the guys said, "Fine." I haven't had a turndown yet. I sent Milt Caniff an 8 x 10 copy of the one I did of him — and he was very kind with his compliments. I've got 25 portraits done, there are 25 more to do, and I'm planning the show for this fall.

One of the things that intrigued me about this show was the novelty of it because I would assume most all of the guys I've drawn will be at the gallery on the big opening night — the public will be there, of course, and the press because of the nature of the show. If I had a show where I drew nothing but birdhouses, the press wouldn't be there, but in this case it will be the people in the paintings who are the attraction. "People" magazine will be there, autograph seekers will be everywhere, and so on.

Hurd: Going back to "Pop Idols" for a moment, it must be a problem putting all the different elements in a feature like this together in an artistic way.

Drake: I bought a book on design and I've spent a lot of time learning how to design a crazy thing like this which must look good in one size and also in another. It's fun and exciting but the next ones I do will look a lot more finished because I've found a lot of answers since I did these first few releases. ●

California

Photos of Burne Hogarth by Alyce Sheehan

The four photos at the top of these pages show THE ANATOMY OF A TARZAN PORTRAIT as demonstrated by Burne Hogarth on the occasion of his appearance at the February dinner meeting of the Northern California Cartoon & Humor Association. This marvelous prize was won by Pat Barrett, a teacher, in the NCCHA's regular raffle, the proceeds of which support the association's school and hospital visitation fund. The photos of Burne are by Alyce Sheehan, and were sent to us by our regular correspondent, ED MITCHELL.

Photo at left: (L. to R.) Robert Graysmith, Editorial Cartoonist of The San Francisco Chronicle, and our correspondent, Ed Mitchell. Ed, for a number of years a guiding light of the Northern California Cartoon & Humor Association, and an Associate Member of the National Cartoonists Society, was awarded the Society's Silver T-Square at its annual awards dinner at the Plaza Hotel in New York City on April 16th. Ed very modestly accepted the Silver T-Square on behalf of the members of NCCHA, and spoke of the prominent part which a number of them had taken in West Coast activities.

During your editor's west coast trip last fall, we spent a delightful evening with our longtime friends, Merrill and Peggy Blosser at their Pasadena, California home. Merrill, one of the greats in cartooning, who wrote and drew FRECKLES & HIS FRIENDS for more than 50 years, looks as youthful as ever, as you will see from this photo.

POPEYE

On His 50th Birthday

Popeye, the world's best-known sailor, celebrated a half-century of bravura and spinach-powered derring-do on April 24th at his 50th birthday party in the Waldorf-Astoria Hotel in New York City.

The ham-armed, jut-jawed hero and his sweet patootie Olive Oyl (statistics 19-19-19) was on hand to greet his guests — over 1000 editors and publishers who were in New York City for the American Newspaper Publishers Association Convention.

Among the Old Salt's special guests was Forrest C. (Bud) Sagendorf, who was a protege of E. C. Segar, the creator of Popeye, and who has written and drawn the comic strip since 1958.

Three rooms of the Waldorf-Astoria were transformed into the Cafe de Rough-House, the famous dock-side meeting place for Popeye and the gang. Miss Oyl, who purchased a large, stylish hat for the occasion, also ordered a six-foot birthday cake — made of what else, but spinach. The Old Salt's 22-ft. boat Olive was moored in the bay outside the cafe. Wimpy was busy cooking spinach hors d'oeuvres and miniature hamburgers to serve to everyone, including a few dozen for himself. Some of Popeye's sailor friends trimmed the sails and others provided the music.

"Popeye is celebrating a lot more than just his 50th birthday," Joe D'Angelo, president of King Features, host of the affair, said. "His popularity has always been high, but now it is booming. The comic strip is syndicated by King to more than 250 newspapers in 20 languages. 'The All New Popeye Hour' is one of the top-rated Saturday morning television shows; Robin Williams and Shelley Duvall will play Popeye and Olive Oyl in a major live-action motion picture musical; and 'Popeye, The First 50 Years,' an elaborate hardback history, will be published by Workman Press in May."

Popeye appeared originally in Elzie Segar's "Thimble Theatre." The raffish cast was composed of Olive Oyl, her brother, Castor Oyl and Ham Gravy, Olive's boyfriend. "Thimble Theatre" was written in the popular style of vaudeville-skits with blackout gags.

When "Thimble Theatre" was in its tenth year, Segar involved the characters in a trip to Dice Island with their magic wiffle hen. Bernice, Castor and

Ham went down to the waterfront to hire a crew for a boat they had bought, and they spotted an odd-looking swabbie standing on a dock.

"Hey there, are you a sailor," asked Castor.

"Ja thing I'm a cowboy?" the sailor retorted. That was the debut of Popeye. The date was January 17, 1929.

The Old Salt grasped the imagination of the country almost before Segar had an opportunity to perfect him as a character.

Popeye became the star of the comic and the star of radio and animated cartoons for motion picture theatres and later for television. King Features licenses more than 1000 products which bear the sailor's likeness, everything from pencils to pajamas.

Popeye's influence on the spinach industry is legendary — but he's had an equally significant impact on the English language.

Goon (from the character Alice the Goon) passed into the language as a synonym for an unattractive person. Jeep, another Segar invention, became a synonym for a girl who is an expensive date. Eugene the Jeep ate nothing but orchids. G. P., a shortened military abbreviation for General Purpose Vehicle, was modified and a second meaning for jeep entered the vocabulary.

The phrase, "I yam what I yam," became a national cry of vexation, and "I'll gladly pay you Tuesday for a hamburger today," became a popular phrase as did, "I yam disgustipated."

Segar got most of the characters' odd English from his young daughter's struggles with the language.

When Segar died in 1938 "Popeye" was drawn by Bela Zaboly and written by Tom Sims. In 1958 Bud Sagendorf was signed by King to continue the comic. ●

At the 33rd Annual REUBEN AWARDS Dinner of the National Cartoonists Society at the Plaza Hotel in New York City on April 16th, SYLVAN BYCK (L.), recently-retired Comic Art Editor of King Features Syndicate, and for years the most famous man in his field, received the SILVER T-SQUARE award from the Society. He is shown here with J. F. D'ANGELO, the President of King Features Syndicate.

By Baginski and Dodson

The True Story Behind that New "Divorce" Cartoon Strip

SPLITSVILLE
By Baginski and Dodson
12-25
IT'S LIKE THE RUSSIANS AND THE AMERICANS...
THIS YEAR, MOMMY GAVE ME THREE SWEATERS, A STUFFED GIRAFFE, A PAIR OF ROLLERSKATES, AND A TON OF TINKERTOYS.
DADDY, NOT BE OUTDONE, GAVE ME A BICYCLE, A SLED, A POGO STICK, AND A COMPUTERIZED ALL-PRO HOCKEY GAME.
© 1978 L.A. Times Synd.
NOW I KNOW HOW IT FEELS TO BE A SMALL, OIL-RICH COUNTRY.
BAGINSKI + DODSON

A recent entry into the field of newspaper comic strips is SPLITSVILLE, drawn by Frank Baginski, and written by Reynolds Dodson, for the Los Angeles Times Syndicate. The fact that it extracts humor out of divorce has resulted in the strip, and its creators, being written about in leading newspapers and magazines — which certainly isn't the experience of most new strips. However, we knew our readers would be interested in more of the 'inside' details of SPLITSVILLE's creation than had appeared in stories intended for the general public, so Reynolds Dodson has been kind enough to write an account for us with the above in mind.

by Reynolds Dodson

I'm no cartoonist. That title properly belongs to my partner, Frank Baginski. Many readers of *PROfiles* are probably familiar with Frank's work. For five years he drew a popular feature for the McNaught Syndicate called "Plain Jane." He also created a panel cartoon called "Little Emily," which still runs regularly in *Family Weekly,* the newspaper supplement. Frank is a pro — a man who knows the ins and outs of the cartoon world, from the importance of visuals to the pitfalls of contract negotiation — and without him "Splitsville" would never have seen the light of day.

Me? I'm a would-be novelist and ex-magazine editor who probably couldn't win a free drawing lesson off a matchbook cover. A few years ago, I was the editor who sold The New York Times Company on the idea of doing *Us* magazine, and I was Managing Editor of that publication through its first year of existence. Then, like so many men my age (40), I was shaken by a midlife crisis. I decided that magazine editing was really not what I wanted to do the rest of my life. What I wanted to do was create a cartoon strip.

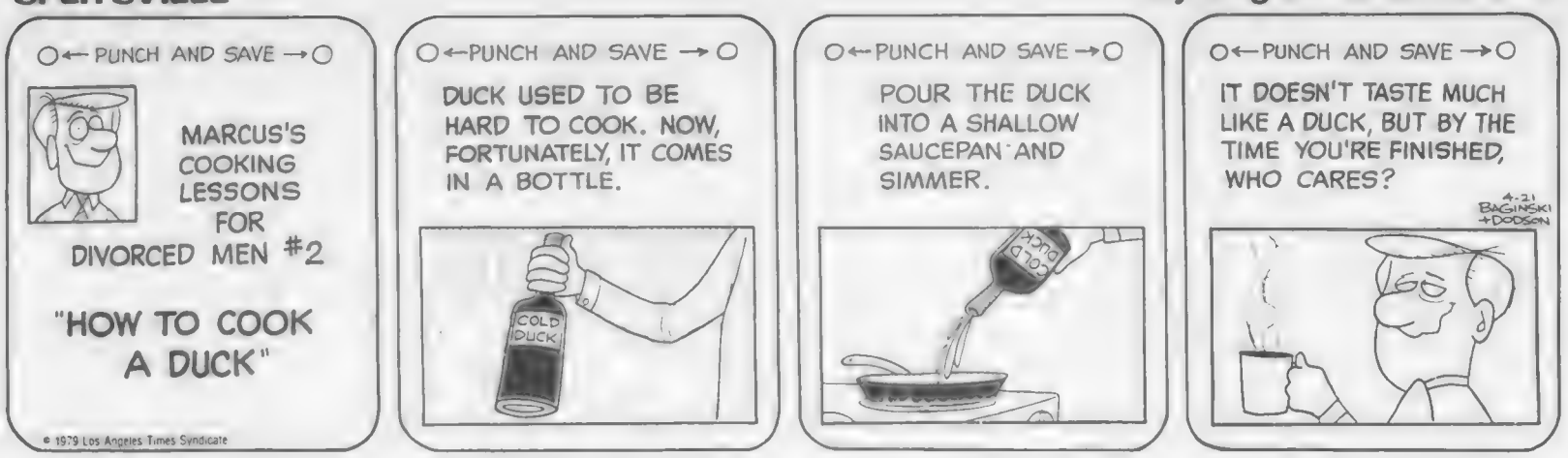
The idea of "Splitsville" first came into being about three years ago through my association with Frank at *Family Weekly.* I was Managing Editor of FW in those days, and Frank and I were both responsible to a man of singular vision named Mort Persky. Mort is now Editorial Director of Playboy Enterprises, but in those days he was Editor-in-Chief of *Family Weekly,* and he had long been a fan of Frank's cartoon work.

Every week Frank's cartoons would come across my desk, and sometimes I would sit and stare at them. Frank has a remarkable way with a pen. When you look at one of his originals you can sometimes see earlier pencil sketches which he has whited out because the expression or gesture didn't quite suit him. The final version is a carefully drafted masterpiece of nonchalance. A childish line or squiggle under the eye turns an otherwise placid face into a comic reflection of pain and *angst.* And his animals — particularly his cats — are pure genius.

But sometimes I wasn't quite satisfied. The pictures would be hilarious, but the tagline would seem anticlimactic or a tad wordy. With a pencil, I'd edit or change a few words. Sometimes I would presume to write a whole new line, giving an unexpected meaning to the characters and their expressions. The altered cartoon would be passed along the editorial chain into production, and soon "Dodson's follies" were the talk of the editorial staff.

This went on for several years, and I think it illustrated two points: One was Frank's remarkable flexibility and selflessness (how many cartoonists would allow an editor to muck around with

SPLITSVILLE
By Baginski and Dodson
JUST BECAUSE I TAKE YOUR MONEY, DON'T THINK I AM YOUR SLAVE, MARCUS...
I AM AS STRONG AS A MAN, AS BRAVE AS A MAN, AND AS INDEPENDENT AS A MAN!
TERRIFIC! THEN YOU WON'T NEED THIS CHECK!
RIP
RIP
I AM ALSO AS STUPID!
© 1978 L.A. Times Synd.
BAGINSKI + DODSON
12-26


SPLITSVILLE
By Baginski and Dodson
O← PUNCH AND SAVE →O
MARCUS'S COOKING LESSONS FOR DIVORCED MEN #2
"HOW TO COOK A DUCK"
© 1979 Los Angeles Times Syndicate
O←PUNCH AND SAVE →O
DUCK USED TO BE HARD TO COOK. NOW, FORTUNATELY, IT COMES IN A BOTTLE.
COLD DUCK
O←PUNCH AND SAVE →O
POUR THE DUCK INTO A SHALLOW SAUCEPAN AND SIMMER.
COLD DUCK
O←PUNCH AND SAVE →O
IT DOESN'T TASTE MUCH LIKE A DUCK, BUT BY THE TIME YOU'RE FINISHED, WHO CARES?
4-21 BAGINSKI +DODSON

their cherished creations?), and two was the fact that we had already begun to work as "silent partners," although neither one of us had quite realized it yet.

Then one day, at the suggestion of Mort Persky, Frank and I had lunch together. By now it had become apparent that we each had gifts that complemented the other. What if we openly collaborated? What if we could come up with a feature that took maximum advantage of his pictorial and my word skill?

Frank said, "You know, one thing that's never been tried is a comic about a divorced woman. Divorce is all over television, but it's never cracked the newspapers." As it happened, I had been recently divorced at the time, so the idea appealed to me. "Only instead of it being about a divorced woman," I said, "let's make it about the whole family — mother, father, child, the works." There was an instant flash of recognition. Suddenly we knew we had struck on something.

That night I went home and began to work on scripts. The ideas flowed. By midnight I had a cast of characters in my head — a mother named Carmen, a father named Marcus, a little girl named Aida, and a cat named Malraux. (To have a Baginski strip without a cat, I realized, would be a horrible waste of talent.) I think the first gag I wrote was the gag that ran in our third strip, which appeared last December 20. It went like this:

Panel 1

CARMEN (TO AIDA): Even though your father and I are divorced, Aida, you must always treat him with respect.

Panel 2

CARMEN: He is kind, intelligent, generous to a fault, and he has the noble sensitive spirit of a poet!

Panel 3

AIDA: Why did you leave him?

Panel 4

CARMEN: He's a loser!

Within a few days, Frank had developed some visuals. There were some spirited debates over those early renderings. Not being an artist, I had been conditioned by pre-existing cartoons and imagined the characters as look—ing like characters in "Peanuts" or "B.C." Frank held out for a tighter, more "conventional" style. "The comics are filled with loose, sloppy little characters," he reasoned. "I think a tighter, less whimsical character will go better with the content, which is already modern enough."

As it happened, neither of us quite had his way. The syndicate (when we finally got one) insisted that the characters look taller, thinner and more "sympathetic" — particularly Carmen, who in the original version was rather shrewish. Frank and I argued with them, but they were insistent. To this day, Frank and I feel that was probably one of the most positive criticisms we've received from the "experts."

But that's skipping ahead. Our first problem was to find a syndicate, and that was no easy task. Indeed, we were turned down by almost everyone we went to. "Too controversial," they said. Finally, the Los Angeles Times Syndicate became interested. "It's controversial," they agreed, "but it's funny." Some months were spent in hard negotiation, and finally a contract was signed.

I wish we could say that as soon as the Los Angeles Times Syndicate announced to the world that "Splitsville" was ready for the comic pages, newspapers beat a path to our door. They didn't. Only five papers signed up after the first promotion, the largest of which was the *Seattle Post-Intelligencer.* It was a launch, but not an auspicious one.

Why were the newspapers so hesitant? Well, there are as many reasons for that as there are newspaper editors, but here are four of the most obvious:

1. They were afraid of the subject matter
2. They were hesitant lest "Splitsville" turned out to be a "one-gag strip"
3. They were waiting for us to establish a track record
4. They were slow to understand the true nature of "Splitsville"

This fourth point is most important, and to some extent we still labor under a lot of people's misconceptions about "Splitsville." First of all, a lot of people have the idea that the strip is "laughing at divorce" — and that's very misleading. We like to think of "Splitsville" as poking fun at the whole panorama of contemporary society (and particularly male-female relations) and doing it through the eyes of a newly divorced family. These are people who, like most of us, are coping. They are trying to rediscover themselves in a world that seems perversely reluctant to accept them. They are a little sad. They are also a little brave. And most of all — here's the essential ingredient — they are still a little in love with each other.

I can not think of too many sharply comic situations that do not have an element of tragedy in them. Charlie Chaplin's funny, but tramps aren't. People laugh at *M*A*S*H,* but they don't laugh at war and killing. Mel Brooks has the famous line: "Tragedy is what happens to me, comedy is what happens to you" — and that's most descriptive as applied to "Splitsville." I never once laughed at my own divorce, but it certainly looks funny when it's happening to the Singletons.

Anyway, given "Splitsville's" weak

SPLITSVILLE
By Baginski and Dodson
12-30
IT'S TRUE I HAD MY FAILINGS.
I DRANK TOO MUCH. I CHASED OTHER WOMEN.
I WAS SULLEN, THOUGHTLESS, EMOTIONALLY UNRESPONSIVE, AND SOMETIMES WENT FOR WEEKS REFUSING TO TALK TO ANYBODY!
I ALWAYS LOOKED AT THOSE AS MY HUMAN QUALITIES.

start, it certainly would have been easy for the comic to die. This Frank and I were determined to prevent. Having been around awhile, we knew that the greatest mistake a creative person can make is to sit at a typewriter or drawing board and think that the world is going to come to him. It doesn't work that way. In my years as a magazine editor, I had been the target of more publicity and promotion campaigns than I can even remember, and I knew how sheer persistent salesmanship pays off. I also knew that there's a "synergistic" quality about publicity. That is, publicity breeds publicity. So our strategy was this: If the newspapers chose to ignore us, we would use the other media as promotional tools to persuade the newspapers. We would make "Splitsville" into a news event. Eventually editors would pay attention to us.

Fortunately, I knew most of the influential magazine editors in Manhattan. Releases about "Splitsville" went out to all of them. We also sent releases to the assignment editors of TV news programs, influential people at publications like *The New York Times* and the *Wall Street Journal* — even to organizations like Parents Without Partners, whom we felt might have a self-interest in helping us.

Our first mention was in *People,* which selected us as one of the most promising new cartoon strips of the year. Next came *Us,* which ran a short feature about the controversy surrounding "Splitsville" in the nation's newsrooms. After that came Channel 2 News in New York, a guest segment on the "Today Show," a complimentary review in *Time,* and finally a large feature in *The New York Times.*

And, along the way, a strange thing began to happen: Whereas earlier reports stressed our controversy and scandal, later reports began to dwell on our humor. People began to admit they were laughing at us — and with each such admission our "acceptability" rose.

Frank and I have not let down our promotion efforts. When we were on a midwestern talk show recently, we asked viewers to send their comments about "Splitsville" to a box number in Los Angeles. A healthy flood of mail poured in, about five to one in our favor. We immediately Xeroxed those letters and passed them on to the newspapers in that TV station's telecast area. It's an unorthodox way to get "letters to the editor," but it proved beneficial in breaking down some barriers.

But of course, first and last, it's the quality of a strip that assures its success. The day "Splitsville" doesn't make readers laugh is the day all our sales energy will be in vain.

How do Frank and I work together on "Splitsville"? We're fond of comparing ourselves to a theatrical production in which I'm the playwright and Frank's the director. The process begins by my lying on my back (I always think best on my back) and talking into a small tape recorder. I think about my own life and the lives of my friends and I build gags around various central situations. Frank often contributes to this process, passing along funny bits and pieces he's picked up in his travels around New York.

Next, I go to the typewriter and type the gags into formal "scripts," complete with stage directions. Frank and I have an understanding that my stage directions are only suggestions and can be scrapped if a better inspiration hits him. But the dialogue is more or less sacred. I'm a real nut on language and timing, and a misplaced comma will give me apoplexy.

Frank's ingenuity with these little scripts often astounds me. There is no way I could have imagined, much less dictated into words, the animation he puts into those panels. Sometimes whole new characters are created out of Frank's visual ad libs. In one strip, for example, Carmen was talking to her friend Millie, and Frank threw in a funny little poodle who had nothing at all to do with the joke. I took one look at that dog, dubbed him Sevastopol — and, behold! — Malraux had a new playmate!

In terms of our own relationship, it is probably the most separate-but-equal partnership imaginable. We live in the same city, (New York), but miles apart. We talk daily on the phone, but we may not see each other for weeks at a time. We exchange all material by mail. I think each of us is very aware of the difficulties of a business marriage, and both are determined that there will be no "splitsville" in our own future. We try to complement each other. I think Frank is perhaps a little more cautious than I am; I am probably more naively optimistic. My optimism infects him, his caution tempers me. It's a good balance.

Whether "Splitsville" ends up being a raging success or not is still a matter of conjecture. The signs are that it will. At the very least, we think it's going to leave its mark on the American sense of humor — perhaps not unlike "All in the Family" did on television. But, for better or worse, it's been an adventure. We've struck a nerve out there, and we're going to keep gnawing at it. ●

ART POINIER, who does 6 political cartoons each week, distributed by the United Feature Syndicate, has had a long and distinguished career in this field, including service as editorial cartoonist on three major American newspapers. He also produced a comic strip for a number of years, at the same time he was doing his political cartoons. He's a Past President of the Association of American Editorial Cartoonists. And another side of his varied career has to do with his apple orchard business which he talks about here. Art lives in Ann Arbor, Michigan.

POINIER

Q: There's a lapse of two or three days between the time you do your cartoon in Ann Arbor and its appearance in the papers to which The United Feature Syndicate distributes it 6 times a week, isn't there?

A: Yes — and the way I've handled the situation is this: most of the younger cartoonists are basing their cartoons on what happened in today's edition, on who said what, and making a clever comment on it. I've avoided this like the plague because I can't get into that game at all. Instead, I try to make use of the background I think I've accumulated over a lot of years, and concern myself with the *issues* that are developing and the *long-range problems* that exist. By following this method, I can turn out cartoons which may have a day or two lag but that won't make any difference in terms of the usability or the timeliness because I'll be commenting in terms of subject matters which the papers will be dealing with on a continuing basis.

Nowadays I'm drawing in straight black and white, eliminating screens and crayon shading effects, simplifying things so that a paper can reduce the cartoon as much as they want to. If a paper wants to pull it down to two columns, that's perfectly possible.

Q: You've never had any trouble with papers you've worked on, such as The Detroit News or The Free Press, or with the syndicate, as far as their dictating ideas you would draw, have you?

A: Never. I drew the ideas which seemed important to me. Naturally, they had the right to blue pencil a cartoon they didn't want to appear but this very seldom ever happened over the years. But .nobody told me what to draw.

Q: Readers are always interested in some of a cartoonist's other activities

when he's away from the drawing board, and I know that nowadays you're involved with your successful apple orchard during the day, often doing your 6 cartoons a week in the evening. How did you get involved with apples?
A: Well, my present lifestyle came about because of two rather serious health problems. One was the development of a diabetic condition and the other was spinal trouble which put me in traction in the hospital for about four months. When I got out, the answer to both of these problems was the same — a lot of physical exercise and keeping in good condition. As far as the diabetic condition was concerned, exercise would burn up sugar content, and would improve my muscle tone, which would in turn build my back up. So for exercise I went over at noon and swam for three years till I didn't even want to *drink* water! I'd walk two miles over, take off my clothes, shower, swim a couple of miles, walk back, and by the time I reached the office, life wasn't worth living. Finally I decided something had to give — I had to find a better plan.
Then we began to talk about getting out

Pure APPLE CIDER

PRESSED FROM SELECT BLENDED APPLES

in the country where part of the daily living would be chores that had to be done, and that you'd do automatically and get your exercise that way. We hunted five years before we found the place we wanted. Originally we had only about ten acres but we have about 32 now. About two acres are taken up with house and buildings — barn, tennis court, and so on. Roughly eight or nine acres are in apple orchard and the rest are in grain. The grain part of things is handled by another farmer on shares so I don't have to worry about approximately 22 acres. I furnish the land, he

furnishes the seed, the fertilizer, the machinery and the work, and we split the results of this grain arrangement. In the apple orchard that I spend my time on we have 21 old-fashioned varieties. This is rather interesting because the supermarkets took over the apple industry, and standardized on three red apples that they could sell — 'Red Delicious', 'MacIntosh' and 'Jonathan.' They didn't buy anything else — and in a lot of places they put in their own orchards, concentrating just on those three varieties. There are many apples which are much preferable to those, yet people who had them were out on a limb, and all they could sell their crop for was processing. I think Delicious apples taste like wood pulp and there are a lot which are much better tasting. We have Baldwins, Rhode Island Greenings, Wagner, Wolf River, Wineapples — you name it. But *red* apples sell, they're pretty, they look nice, they package well, they're hard. They're a good product that you can sell, but that doesn't mean that they're the tastiest. The lovely flavors you get in the many varieties other than the supermarket 3 are due to mutations worked out by experimental laboratories and they've resulted from crossing various kinds, and then re-crossing them with other types, and so on. A lot of the orchards which grew these many varieties have been cut down and the apples they produced aren't available as often. Fortunately we happen to have an orchard that was laid out with 21 varieties.

Q: Did you grow up in the country? How did you learn about growing apples?

A: I grew up in Chicago — a city slicker — and when we came out to the country, we found our orchard had been neglected. But I went to Michigan State University for information, and operators of some of the big orchards around showed me their books, their spray programs, and gave me good advice. They were wonderfully cooperative — I'd often run over with some of my problems and they'd tell me what to do.

Q: Who do you sell your apples to?

A: We have a clientele that comes right to the orchard — we don't have to advertise and the same customers come to us every year and buy everything we've got. The top grade apples we sell as regular apples and the rest go to the cider mill. Incidentally, nowadays I have no indication of the diabetes condition that started me exercising. I've been able to control it with diet and exercise with no trouble.

Q: Getting back to cartooning, have you made it a point to fraternize with politicians and public figures, as a part of your idea-gathering process?

A: I never went out of my way to make contacts which might be embarrassing because you can develop a friendship with somebody so that you hesitate to call the shots. Basically the relationship with politicians is an adversary relationship, even though you like the people. You know that they're often promoting things with their own self-serving purposes in mind, and what you're trying to do is to get at the facts. And very often the facts are not what they're trying to tell you. *However,* I did have many political friends in Detroit who were very helpful. I respected them a great deal — these were casual contacts at first which developed as time passed. In general, however, accepting favors puts the cartoonist in the position of being beholden, and it's very difficult for him to do an honest job under those conditions.

Cartooning is adult education — it's a question of trying to simplify down what the major problems are and to call the shots honestly. When you're dealing with local politicians, what they want is to be re-elected and to create an image. I don't know many good cartoonists who are buddy-buddy with politicians — I think they try not to be. You're sort of a consumer advocate in your role as a political cartoonist — a public defender. Your job is looking out for the little guy

"JUST KEEP HIM SCARED OF YOU, BOSS!"
ENERGY CRISIS
CONGRESS
© UNITED FEATURE SYNDICATE '79
14-E

NO. 1 MUGGER VICTIM

— the big guy has corporate lawyers and everybody else to take care of him, and he doesn't need anybody fighting *his* battles.

Q: Should a political cartoonist have a formal education?

A: I think you need all the formal education you can get because it's part of your tool kit. The idea that simply because a person can draw funny pictures, he or she is equipped to study a tax law, is foolishness. I think studying political science is important, and sociology is important, and constant reading is essential — you never get over working at this job! You put up pegs of reference on which you can hang stories as they develop, and you've got to have the pegs up there in order to do good cartoons. To clarify this a bit: one situation blends into another politically and economically — what Kennedy and Johnson did in terms of welfare, and one thing and another, blends into what Carter's doing. You don't just pick up where you are now, in doing a cartoon — you've got to appraise the political situation in terms of what's happened before and decide what the chances for success or failure are, and put the pieces together. This is the biggest part of the job I think. There's one difference between a paper's editorial writers and its cartoonist: The editorial writer is paid to present the viewpoints of the paper for which he works. He's a paid writer, he doesn't sign his work, nobody knows who wrote the editorial. Therefore, he's not responsible for it and if they tell him to write an editorial saying such-and-such, he can write it with a clear conscience. A cartoonist signs his work and when he signs it, he says, "This I believe." This is why he should never be forced into the position of having to draw something against his convictions. This was the basis of the arrangement I worked out with papers for whom I worked. I didn't own the paper, I had no right to tell them what they should print, but they didn't own my integrity or my signature and they had no right to tell me what went out over that. So they had the right to blue pencil a cartoon they didn't want to print, but I initiated all the ideas, as I mentioned earlier, and one was rarely blue-penciled over the years.

Q: I guess I should ask you the routine question — how did you get into cartooning in the first place?

A: I went to the Studio School of Art in Chicago, down on South Michigan Avenue, evenings while I was in high school. I took work under Phil Lyford who was a painter and a cover artist at that time. He was an excellent illustrator and a darn good teacher. Later I took a course in cartooning with Vaughn Shoemaker who taught at the Studio School at that time. Then I went to college at Ohio Wesleyan and during my freshman year got a job on the Columbus Dispatch as a sports cartoonist and sports writer. At college I majored in political science and sociology which I figured would equip me better for cartooning

than concentrating just on art work. Later I took graduate work at Drake University in taxation and public finance, and also went to art school there evenings. I worked on The Dispatch till my senior year, and then in the middle of my senior year I was offered a job on The Cleveland Press. I had only three hours of work to complete for my degree, so I went up there and then arranged to do the three hours by correspondence. However this job didn't work out because the Scripps-Howard paper in Akron folded at that time and The Press, also part of that organization, had to absorb a lot of Akron employees, and there turned out to be no room for me.

So I went back to Chicago and worked off my remaining three hours of work in sociology under a man at the State Institute of Juvenile Research, doing a study of different kinds of juvenile crime.

After that I was unable to tie up with a newspaper job so I freelanced in Chicago, doing work for 'Popular Aviation' magazine, and for 'Hotel Monthly'. Also I had six community papers who were using a little feature I was doing — I was making a living but it was a scramble.

But then Vaughn Shoemaker got me a job understudying Tom Carlyle, the political cartoonist on the Des Moines Register. Tom had been the backup cartoonist for "Ding" Darling who had left for Washington to be Head of the Bureau of Biological Survey. Ding had been drawing cartoons which often weren't very favorable to the administration and apparently he'd been given this job in Washington to get him off their back. But Ding found that he wasn't being given any money at the Bureau to carry out any of his ideas, so after a year he returned to cartooning on the Register. That made me an understudy to an understudy. And since Carlyle was only a year or two older than I, I figured I wasn't going to go anywhere in that job. At this time I began to play with different comic strip ideas and I finally, in 1936, created "Jitter", a daily and Sunday strip with the monkey "Jitter" as the main character, which was distributed eventually to about 65 papers by The Register & Tribune Syndicate in Des Moines.

In 1940 I became the political cartoonist for the Detroit Free Press but I worked out an agreement with them that I could continue doing "Jitter". I had a fellow who was helping me with the inking, and he continued the strip when I later went into the Navy. However he eventually became ill, didn't tell my wife of the situation, and it got to the point where he had no strips to furnish the syndicate. So that finished "Jitter" off.

But the syndicate continued to sell the old strip to weekly newspapers after that, and I got royalty checks for a number of years.

I went to the Detroit News as political cartoonist in 1951 when Bert Thomas retired, and continued there till I retired from the paper in 1976. ●

LATIGO

BY STAN LYNDE

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STAN LYNDE was born, brought up, and continues to live in the western atmosphere which he portrays so excitingly in the new strip 'LATIGO' which he is doing for the Field Newspaper Syndicate. Over twenty years ago he created the 'Rick O'Shay' strip and he accumulated countless fans during the many years he continued to produce it. We featured the story of that strip in our first issue, over ten years ago. When we heard that Stan, a longtime friend, had turned his hand to a new strip, we quickly asked him to talk about it.

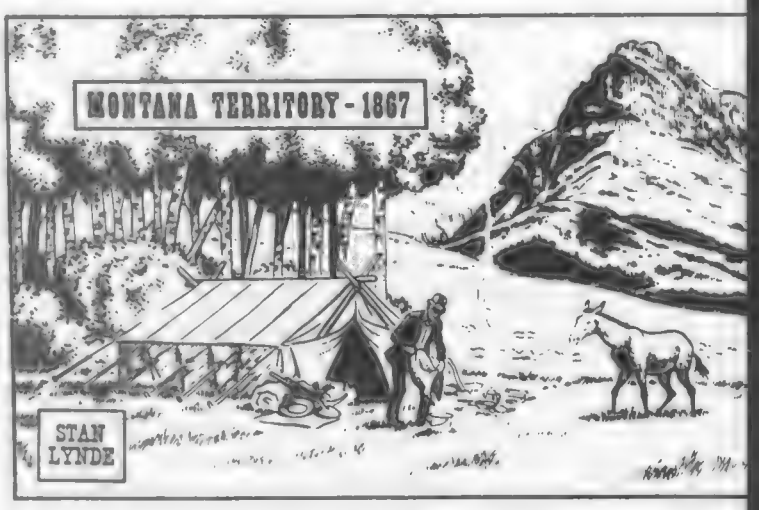
Red Lodge, Montana

It's late at night here in my home-studio as I put the finishing touches to a daily LATIGO strip scheduled for publication in August. As I've done with some six thousand other daily strips, I give it a final check before placing it with the other finished work.

Not a great strip, I tell myself, but good . . . pretty damn good.

This time is always a favorite time for

1



reflection. The day's work is done, the house is quiet, and it's a good time both for checking my back-trail to see where I've been and looking ahead to see where I'm going.

Twenty years ago, I was just completing my first year of producing RICK O'SHAY for the Chicago Tribune-New York News Syndicate. Tonight, I'm working on the first year of my new strip, LATIGO, for Field Newspaper Syndicate, and I'm a little surprised, though pleased, to find the excitement is still the same.

How many gallons of ink, I wonder? How many pen points and brushes? There has to be well over a mile or two of Strathmore in daily strips and Sunday pages. Twenty years of deadlines met and missed. Successes, disappointments, friends made, time shared — never enough time — and now, with somewhat less hair and somewhat more waistline, to find that after all the changes this feeling of excitement hasn't changed. This cartooning trade is really something else.

I remember some favorite quotes by cartoonists over the years:

Chic Young: "The real danger in this business is falling asleep at the board and putting your eye out with a pen."

Al Capp: "Cartooning is illustration plus a personal point of view."

Gus Edson: "How's business? Liar!"

For them, too, and for all the others who have given life to that blank piece of paper, the magic never failed.

I think back over the years with RICK O'SHAY and find few regrets. I've been able to do the work I've wanted to do the way I wanted to do it, while living in the area — and in the life-style — I've wanted to, as well.

Country singer Waylon Jennings says it in a song: "My heroes have always been cowboys, and they still are today."

Right on, Waylon.

The American West, with its lore, legend, and history, has a hold on me that has never lessened.

My young years growing up on my dad's ranch in southeastern Montana, working — and playing — with cow-

EAT HEARTY, STONEWALL.. BY THIS TIME TOMORROW WE'LL BE IN ELDORADO GULCH.. AND ON OUR WAY TO A FORTUNE IN GOLD!
NOT IMPRESSED, EH? WELL..I SUPPOSE GREAT WEALTH DOES MEAN MORE TO MEN THAN TO MULES!
©Field Enterprises, Inc., 1979

©Field Enterprises, Inc., 1979

Cole "Latigo" Cantrell—His word is the only law he knows

"Duke" Sateen—Professional gambler and cold-hearted cynic

Justin Fair—Old-fashioned lawman wears a heart of gold behind his silver star

Karin Anders— Tends the home fires for her husband Lars—while she carries a torch for Latigo

Stan Lynde

My wife, Sidne. She's a writer, photographer, and a working woman. Editorial Assistant on the Carbon County (Montana) NEWS. Also a nifty, long-suffering, devoted spouse.

boys, ranch people, and friends among the Crow Indians, family camping and fishing trips in the high country of the Montana Rockies, annual hunting trips for elk and deer with old friends and good horses — now as much shared ritual as recreation — all these have provided not only material for my work, but a continuing personal interest and way of life, as well.

As with cartooning, the West has never lost its fascination, either.

The nearly 20 years I wrote and drew RICK O'SHAY were rewarding ones for me, and I did my best during those years to share some of my feelings about the American West with my readers. Their response was not only personally gratifying, but it also convinced me that a strong interest in the subject exists not only among westerners but in all regions of the country, and — for that matter — the world.

My decision to leave RICK O'SHAY was an extremely difficult one, and was reached only after thoroughly considering every alternative. The problem, frankly, was an economic one; the strip had held its initial client list very well and had made modest gains over the years, but by the early 1970s I found myself not only operating at a loss, but incurring increasing debt, as well.

Negotiations with CT-NYNS failed to remedy the problem, and in 1977 I ended my association with that syndicate, and with RICK O'SHAY.

That I did so with considerable reluctance is an understatement. Reaction to the strip in those areas in which it did appear had convinced me that there was a much larger market for it than had been tapped. I believed then, and still believe, that RICK failed to reach its potential primarily because it was not promoted and sold as well as it might have been.

The months following my retirement from the strip were strange ones in many

ways. At last there was time for long-neglected projects — a screenplay, some magazine articles and illustrations, oil paintings and speaking engagements. Most important of all, there was time to spend with my wife and sons and to do some of the things together we'd postponed.

There were ironies, as well. An invitation to the San Diego ComiCon and an Inkpot award (for getting out of the business?), a virtual avalanche of reader reaction requesting my return to RICK, a fan letter from Charlton Heston.

And through it all, my continued belief that a comic strip based on the American West could be successful, and the belief that I have the ability to do such a strip.

Strange as it may seem, I did not at that time consider doing another strip; RICK had been a total effort and a labor of love. My feeling was that it was time to do something else. My paintings — western action, wildlife, and landscape — were selling well, and I felt that I was learning and improving with each one.

I told myself that I didn't really miss cartooning; that was in the past, and now it was time to go on to other things. Besides, how could anyone miss the pressure, the long hours, the deadlines?

My wife, Sidne, bless her, knew the truth but she was discreet enough not to say so. Besides, I'm sure she knew that I knew, too, and that if I wanted to pretend I was no longer interested in cartooning that was my business.

Then, in late spring of 1978, my agent Ed Keating called me from Cleveland. He told me he had heard from Dick Sherry, president of Field Newspaper Syndicate, with regard to the possibility of my creating a new strip for them.

I called Dick, and he said that it was his belief that it was time for a new western strip and asked if I'd be interested in working something up. Any

I ride up into the Pryor mountains of Montana on a recent elk hunt, leading a packhorse. Atop the pack, if it's of any interest, is our camp stove. The Pryor mountains are of particular significance to the Crow Indians, and have historically been considered holy, and a magical range.

Leading that same packhorse, complete with camp stove, I cross Punchbowl Creek on the way to our hunting camp.

End of a successful deer hunt. That's me skinning out the winter venison. Our family did well this past year — son Rich, 18, also brought home a deer.

2

LATIGO

by Stan Lynde

I SEE THEM, STONEWALL.. IT SEEMS WE HAVE VISITORS.
GOOD AFTERNOON, GENTLEMEN, AND WELCOME! MY CAMP IS YOURS, AS THE SPANISH SAY!
WELL, NOW.. THAT'S MIGHTY NEIGHBORLY, MISTER..
..WE'LL TAKE IT.
KLATCH
©Field Enterprises, Inc., 1979
STAN LYNDE

3

LATIGO

by Stan Lynde

ME AN' COOTIE FIGURE T' TAKE WHAT WE WANT HERE, PILGRIM.. UP TO AN' INCLUDIN' YOUR LIFE, SO STAND EASY..
STAN LYNDE
IF YOU DO, WE JES' MIGHT LET YOU GO ON LIVIN'.. BUT IT'LL BE SOME DIFFER'NT IF YOU TRY T' GIVE US TROUBLE..
©Field Enterprises, Inc., 1979
..FACT IS, YOU MIGHT SAY YOUR DECISION IS A MATTER O' LIFE AN' DEATH!

4

LATIGO

by Stan Lynde

I..PLEASE.. THAT'S EVERYTHING I HAVE..MY LIFE'S SAVINGS!
LIFE'S SAVIN'S, HUH? WELL, YOU WON'T BE NEEDIN' THAT..
WELL, NOW.. LOOKY HERE! THIS LITTLE DUDE'S WEARIN' A MONEY BELT, MONK!
SO HE IS. HAND IT OVER, PILGRIM.
©Field Enterprises, Inc., 1979
..'CAUSE YOU'VE DONE ABOUT ALL THE LIVIN' YOU'RE GONNA DO!
STAN LYNDE

5

LATIGO

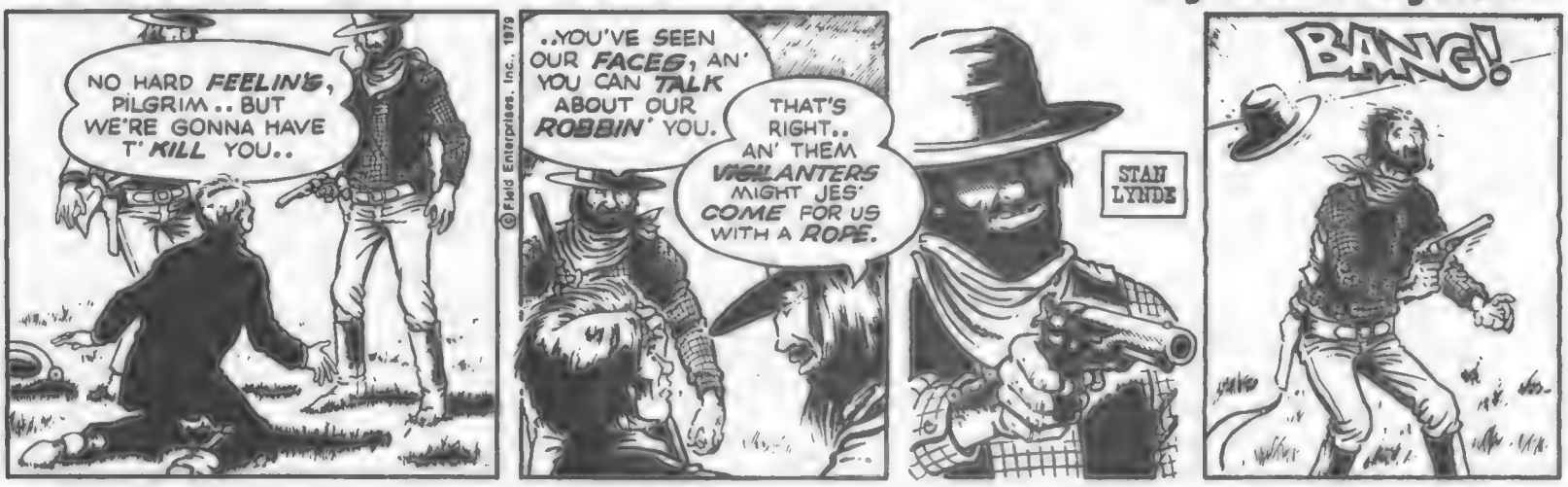
by Stan Lynde

WHOA.. TROOPER.. STAND EASY, HORSE!
©Field Enterprises, Inc., 1979
PREDATORS AND PREY.. IT'S AN OLD, SAD STORY. THOSE TWO HARDCASES HAVE ROBBED ANOTHER VICTIM..
..AND NOW THEY'RE ABOUT TO KILL HIM. MAYBE IT'S NONE OF MY BUSINESS..
..BUT ON THE OTHER HAND. MAYBE IT IS.
STAN LYNDE

6

LATIGO

by Stan Lynde


NO HARD FEELIN'S, PILGRIM.. BUT WE'RE GONNA HAVE T' KILL YOU..
©Field Enterprises, Inc., 1979
..YOU'VE SEEN OUR FACES, AN' YOU CAN TALK ABOUT OUR ROBBIN' YOU.
THAT'S RIGHT.. AN' THEM VIGILANTERS MIGHT JES' COME FOR US WITH A ROPE.
STAN LYNDE
BANG!

7

LATIGO

by Stan Lynde

"King of the High Country", a Stan Lynde painting owned by Mr. Norm Lively, Chicago, Illinois.

Stan's painting "Outlaw", owned by Mr. Bruce MacIntyre, Billings, Montana.

CHARLTON HESTON • 2859 COLDWATER CANYON DRIVE, BEVERLY HILLS, CALIFORNIA 90210

August 16, 1977

Dear Mr. Lynde:

At first the Los Angeles Times merely announced tersely that "Stan Lynde is no longer drawing Rick O'Shay". I didn't believe it, suspecting perversity on the part of some treacherous editor. Later, they amplified their announcement to explain that you had decided to devote all of your time to painting. While your talent richly justifies such a choice, I cannot help regretting that we will see no more of the beautifully drawn and engaging characters with which you populated Conniption.

There are perhaps a few comic strip artists whose draftsmanship is in the same class as yours (though I've seen none who could draw horses as well), but as an actor, I also valued the high quality of your dialogue. Believe me, not many writers have your ear for spoken English. I always noted with additional pleasure the pains ycu took to emphasize the right words, too. The lines were read well.

Let me thank you for the pleasure you've given me, and wish you well with the painting you've chosen to concentrate on. I'd love to see some of your work one day.

Gratefully,

Charlton Heston

The fan letter from Charlton Heston, mentioned in the article. My 8-year-old son T.J. calls it my "letter from Moses."

Stan in the foregound, at the Red Lodge, Montana Home of Champions Rodeo. He was Director of the rodeo from 1971 to 1977.

doubts I may have had regarding my feelings on the subject vanished with that call, and I began work almost immediately on what was to become LATIGO.

Negotiation and creative meetings in Chicago and Montana led to a contract and the syndication of LATIGO, which will be launched on June 25.

The strip is set in the post-civil war period of the American West. It's a story strip, with a strong emphasis on characterization and authenticity, and in it I hope to again portray something of what I feel about the West.

It will contain the standard ingredients of the western, of course — scenery, horses, strong men and women, and heroic deeds — but it will differ a bit from the standard western, too.

Some of the heroism portrayed will be that of the less spectacular, so-called "common" people — the homesteader,

LATIGO **by Stan Lynde**

I..I DON'T KNOW HOW TO THANK YOU.. IF YOU HADN'T COME ALONG WHEN YOU DID..
NO THANKS NECESSARY, FRIEND..
©Field Enterprises, Inc. 1979
..BUT I WOULD TAKE A PLATE O' THAT STEW, IF YOU'RE OFFERIN'. I'M CALLED LATIGO.
OF COURSE! PLEASE JOIN ME, MISTER..LATIGO. I'M JEREMY VAN HORN, FROM OHIO, AND..
STAN LYNDE
AND YOU'RE BOUND FOR THE GOLD FIELDS TO STRIKE IT RICH, RIGHT?
WHY..YES! HOW DID YOU KNOW?
THAT'S EASY, FRIEND.. YOUR PICK, SHOVEL AND PAN ARE ALL SHINY AND NEW..AND SO IS YOUR CONFIDENCE.

the miner, the underpaid frontier horse-soldier, and the American Indian. And some of the villainy depicted will go beyond the masked outlaw, rustler, and hold-up man to the boardrooms of the east and the corporate greed of the nineteenth century robber barons.

In the first issue of Cartoonist PROfiles back in 1969 I concluded an article by saying:

"I love this profession, and I'm thankful that I can make my living doing the one thing I've always wanted to do in the one area of this great country in which I've always wanted to live."

For me those words are even more true now than they were then, and I hope I have many more years ahead of me in our very special profession.

Charles M. Russell, Montana's great cowboy artist, summed up my feelings years ago when he said, "Any time I cash in now, I win." ●

LATIGO by Stan Lynde

I DON'T KNOW HOW TO ASK THIS, EXACTLY.. BUT WOULD YOU CONSIDER TRAVELLING WITH ME TO ELDORADO GULCH? I COULD PAY YOU..
YOU MEAN AS A SORT OF BODYGUARD?
©Field Enterprises, Inc., 1979
WELL, YOU SURE COULD USE ONE, FRIEND, BUT I ALREADY HAVE A JOB THERE WITH THE STAGE LINE.
ON THE OTHER HAND, I GUESS IT'S ONLY FAIR THAT I RIDE WITH YOU.. IN CASE OF HORNETS..
..AFTER ALL, IT WAS ME WHO STIRRED UP THEIR NEST.
STAN LYNDE

Curator's Corner

by Jack Tippit

With deep regret, mixed with a little sadness and nostalgia, I am using the space for this installment of "Curator's Corner", my final one, to inform members of the Museum and other readers of a decision I made with mixed emotions in early March of this year.

It was a somewhat difficult decision to make, but I decided, after much thought, to tender my resignation as Director of The Museum of Cartoon Art effective June 1, 1979. So you will most likely be reading this on or near my departure.

On the effective date, I will have been associated closely with the Museum and its many activities for five years, having assumed the Director's position on June 1, 1974, prior to the Museum's opening to the public in August in that year.

I have enjoyed this association very much, and, although there have been many problems and frustrations along the way, as I'm sure there are in helping create any institution of this size and scope, there have been an equal number of rewards and recognition to help balance these negative aspects. It has been a constant challenge, and the duties and responsibilities have been, at times, next to impossible to meet, especially trying to operate with a small, but effective, staff and within a rather limited budget. In serving during this initial period, I hope I have made a contribution toward assuring the future success of, what I feel, is a very important and worthwhile project.

It has been a real pleasure and privilege to have been associated in this effort with my friend, Mort Walker, whose guiding genius, personal effort and energy, as well as his generous contribution of financial support have been so important and essential. Additionally, I feel very fortunate to have been supported by two of the finest young men with whom I have ever worked, curators Chuck Green and Brian Walker. Their ideas, motivation, total dedication, and loyalty have been tremendously encouraging and reassuring, especially when things looked the bleakest. They have made up the rest of the permanent staff and their contribution has been enormous, but I appreciate, also, the help and support from a number of part-time personnel, as well as a myriad of devoted volunteer workers.

I'd like to mention, also, the interest, encouragement, and support of all the regular Museum members and visitors and thank those who have taken the time to write and offer suggestions, ideas, and criticism (even negative, if not too much so). We hope you will continue to be involved with the project for many years to come.

I feel the Museum is at a point now where my individual expertise and support on the staff is not required as much as during the past few years. But one of the principal reasons for my tendering my resignation now is a somewhat selfish reason . . . As most of you may know, I have been a professional, working cartoonist for some thirty years, and in trying to serve the Museum, during the past few years, as much as my time and energy would permit, I have been forced to temporarily shelve a number of ideas and creative projects I have had in mind. These efforts, I hope to be able to return to now and spend more time on my individual pursuits.

By resigning, it does not mean, in any way, that I am severing all connections with the Museum, as I hope to continue to offer interest, support, and voluntary service as my time will allow.

So, thanks to everyone for being friends of the Museum . . . We all appreciate your personal interest and continued support. Warmest best wishes to all. So long for now.

Sincerely,

jack tippit

Jack Tippit
Retiring Director

MUSEUM OF CARTOON ART

Activities, Exhibits, & Events

AMERICAN CARTOONIST SHOCKS FRANCE!!!

By BRIAN WALKER

Paris — January 20, 1979 — an honored tradition among French cartoonists for over twenty years was startlingly shattered today by an undercover agent working for the American cartoon network. The scene was Angouleme, France, a medium-sized city of some 50,000 not far from Bordeaux. Every year thousands of cartoonists, publishers and fans descend on this ancient hamlet for the "Salon International de la Bande Dessinee." The whole city is involved in the massive effort, as virtually every store decorates its windows with cartoon displays, school children are treated to appearances by famous international cartoonists, and local dignitaries tip their glasses to a truly revered art form. The French devour, digest, savor and judge cartoons with an enthusiasm approached only by the Italians, but far eclipsing the American movement.

The events of the three day festival center around the Convention Center, where lectures are scheduled almost continuously, the Museum of Angouleme, which has its own collection of cartoon originals, and "la Bulle", a huge inflated bubble where the publishers set up their tables and the buying, selling and trading is hectic. The complicated jumble of guest appearances, T.V. and radio interviews, toasts, luncheons, dinners and meetings is organized as only the French can do it — with much debate. Veteran guests this year complained that the whole affair was not what it used to be in the days when the generous local government gave the guests the royal treatment, unlike the thrifty, present-day socialist regime. But

The huge inflated bubble where the buying, selling and trading was hectic.

The strip that threw two decades of French artistic achievement out the window. An embarrassed Mort Walker tries to get out of the picture.

all in all, the hospitality was warm and friendly.

The diplomatic faux-pas mentioned earlier occurred on the second day of the salon. At the Museum of Angouleme they had set up a drawing board, where guest cartoonists were asked to create a comic strip episode as part of a continuing series in which each contributor would pick up the story where the previous one had left off. About the third or fourth contributor, a French cartoonist, introduced a character whose cameo appearances stretch back over twenty years. This tuxedo-ed mystery guest wore a large Medieval-like "casque," or helmet, which had *never* been removed. In wandered Mort Walker, the honored guest of the convention, disguised in a wrinkled trenchcoat and a crumpled hat. He was accompanied by his son, Brian, who was masquerading as a Museum curator, and David Pascal, posing as a Frenchman. Mort was hastily pencilled on the schedule to do the next episode. A young French cartoonist was dragged from the drawing board, mid-way through his creative process, and Mort began what was to be a black moment in French cartoon history. Picking up from the last panel of the previous episode, Mort sketched the character in the Knight's helmet. But in his second panel the "casque" was lifted, revealing the leering personage of Beetle Bailey. Thus two decades of French artistic achievement were thrown out the window because Mort had removed the mystery guest's casque for the first time ever! (A comparable act of indiscretion would be if a French cartoonist drew Beetle Bailey taking off *his* helmet.) The onlookers gasped in shock. Mort was quickly made aware of his mistake and the helmet was replaced in the last panel, but the damage was done. Generations of French children will now think that one of their most important graphic institutions hides the face of an American idiot.

The French, in their delicate way, managed to gloss over the issue, and things proceeded as if it had never happened. Significant negotiations took place between representatives of the Louvre, and the three Americans, acting in the interests of the Museum of Cartoon Art, to exchange cartoon originals between the two countries. The French collection should be on display at the Museum early in 1980. This visit to France was an eye-opener for Mort and Brian, revealing to them that the cartoon world extends far beyond their national borders. They were impressed by the French respect for cartooning as a classic art form, but with their open-minded willingness to experiment with new ideas as well. The whole experience was summed up in a visit to a Paris book store which specialized in cartoon books. The Americans were mesmerized, as children in a toy store, with two floors of beautifully printed, full color albums of cartoons from all over the world, covering the spectrum from the childlike creations of Mordillo to the bizarre fantasies of Druillet. Imagine, a bookstore the size of Barnes and Noble, devoted entirely to cartoon books! Why we don't have such enthusiasm and devotion to quality and variety in our native art form is truly a mystery.

Mort and Brian would like to express their gratitude to their guide and translator, David Pascal. This cartoonist, turned Frenchman, was originally appointed by Dik Browne as the international representative for the National Cartoonists Society, because of his ability to conjugate the verb "avoir". Since then, he has devoted his inexhaust ible energy, and sacrificed valuable time to bridge the gap between American cartoonists and their European counterparts. The list of Americans he has led by the hand through the winding streets of France, and the Europeans he has hosted in New York, are too numerous to mention here. A simple toast of Bordeaux wine to the Henry Kissinger of comics should be sufficient. (Mort and Brian would also like to thank their French hosts — Francis Groux and Pierre Pascal.)

Exhibits

— *Jeff MacNelly Exhibit* — a selection of Editorial Cartoons, Comic Strips and Illustrations by this new fresh talent. MacNelly at the age of 30 has won the Pulitzer Prize for editorial cartooning in both 1972 and 1978. His strip "Shoe" now appears in over 450 newspapers and he has recently illustrated a book entitled "A Political Bestiary," written by Eugene McCarthy and James Kilpatric and published by McGraw-Hill. Book collections of MacNelly's are also on sale.

March 25 — April 29 — *Cartoons in Advertising* — a retrospective of Sunday Pages from the collection of the Newspaper Comics Council showing how cartoon characters have been used over the past 50 years to sell merchandise. Famous campaigns will be highlighted showing the impact of cartoons in advertising.

May 13 — July 15 — *The Best Editorial Cartoons of 1978* — An exhibit compiled by the Assn. of American Editorial Cartoonists which showed examples of how its members treated the important issues of the year. Original drawings by all of the top editorial cartoonists in the U.S. and Canada were specially selected for this exhibit and the book collection that goes with it.

July 29 — October 7 — *Popeye's Birthday* — Original comic strips will trace Popeye's career back to his first appearance in 1929, and a collection of toys, and a special film program will demonstrate the salty sailor's widespread popularity. Also on display will be the famous, miniature "Popeye House" built by Bud Sagendorf, the artist who has continued the Popeye strip since the 1940's.

Jeff MacNelly

L to R: Jack Tippit talks with Selby Kelly about 'Pogo' activities. Editor Jud Hurd in background.

Brian Walker & John Cullen Murphy, President of the National Cartoonists Society

Celebrity Cartoonists

Sunday — May 6 — *John Belfi,* cartoonist illustrator, worked on comic strips such as "Tarzan," "The Saint," "Straight Arrow" and others, also active in comic books, "Captain Marvel," "Blackhawk," Green Lantern. Additional work as an editorial cartoonist, magazine cartoonist and advertising artist. Instructs at the Joe Kubert School of Cartooning in New Jersey.

Sunday — June 3 — *Al Scaduto* and *Sy Barry*

Recent Celebrity Cartoonist Mike Berry

Al Scaduto — cartoonist who does the artwork for "They'll Do It Every Time," long-time, ever-popular syndicated comic panel which appears in newspapers throughout the world.
Sy Barry — artist who does artwork for the popular newspaper comic strip, "The Phantom."

Sunday — July 1 — *Creig Flessel* — versatile cartoonist/illustrator who has worked in the comic book field, advertising, comic strips, magazine covers, film strips, and as a teacher at the School of Visual Arts. Created a daily and Sunday comic strip "David Crane" for newspapers for several years, and a regular cartoon feature "This Week in Astrology" for a number of years.

Sunday — August 5 — *Al Kilgore* — created comic strip "Bullwinkle" for several years, did weekly caricature — crossword "TV Starscreen" for newspapers film work for Hal Roach Studios — wrote script, lyrics and directed feature cartoon, "World of Hans Christian Anderson."

Sunday — Sept. 2 — *Bob Weber* — Magazine cartoonist for a number of years — created "Moose" in 1965-syndicated comic strip in 200 (plus) newspapers by King Features.

Sunday — Oct. 7 — *Chon Day* — Popular Magazine Cartoonist for over 40 years — created panel feature "Brother Sebastian" for Look Magazine, New Yorker cartoonist for many years.

Sunday — Nov. 4 — *Joe Farris* — Magazine cartoonist-illustrator-painter-advertising artist — work appears in all major magazines including New Yorker and Playboy.

Sunday — Dec. 2 — *Chris Browne, Bob London, Ralph Reese, Randy Enos,* and *Bob Priese* — a group of younger new-generation cartoonists whose work appears in the National Lampoon, Playboy, and many other magazines.

Sunday — January 6 — John Canemaker — Animation authority-Author-Lecturer.

Sunday — February 3 — Dick Ayers — Comic book artist and Illustrator.

AND

Henry Boltinoff — well-known magazine cartoonist for many years. Also, creates Daily Panel "Stoker the Broker" and draws comic strip "Nubbin ."

Jerry Marcus & Orlando Busino were guest celebrities on Feb. 4.

Joe Kubert guested in 1978.

Acquisitions

Ted Shearer — 3 Quincy dailies, 1/17/78, 10/6/76, 6/6/76.

E. B. White, through Barbara Nicholls, donated 3 drawings by Ralph Barton — the cover drawing for New Yorker Magazine by Rea Irvin and 3 Rico LeBrun Christmas Illustrations for New Yorker Magazine.

James Maroney, through Barbara Nicholls, donated one original Chas Addams.

Peter Waite donated the cartoon collection "Runts," and a special-bound book containing Waite cartoons appearing in Hartford Advocate.

Ethan Roberts donated tearsheets, 8/1/15 — Sunday Amer., 4/8/17 — N.Y. Herald, 6/16/18 — N.Y. World.

Bill Gallo — donated original sports cartoon tribute to Willard Mullin.

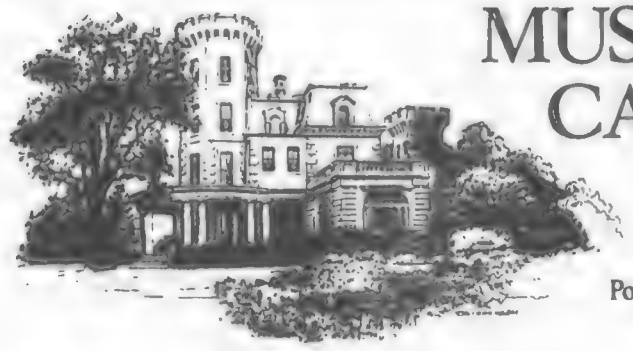
Bil: Keane donated 25 'Family Circus' Books.

Mr. Albrikes donated "Cartoon & Story Illustration" by Robert Peterson — 1945.

Mort Walker donated a large box of books.

The Museum of Cartoon Art is having an Open House on Sat. June 2, from 3 to 7 pm. This is a marvelous opportunity for all of you who haven't visited the Museum yet. There will be a Dixie-land band composed of cartoonists from the New Yorker and other publications. Also a continuous animated film show in the theater, a slide show on the second floor and a video show in the lounge. Several exhibits will be on view . . . the Hall of Fame room, the Pulitzer Prize political cartoon display, 90 years of your favorite comics, a children's cartoon contest, and other contemporary cartoons. There will be famous cartoonists drawing at easels . . . some doing their characters and some doing your caricature . . . autographs, of course. Popeye the sailor will be there in person as well as other celebrities. There will be special tours of the turret which is usually closed to the public. Snacks and a bar for liquor and soft drinks will be available.

The minimum donation is $10 for adults and $5 for children 17 and under. This entitles you to a drink and a chance at the 15 valuable door prizes. All donations are tax deductible and will go toward matching a government grant for the renovation of the castle.



MUSEUM OF CARTOON ART

Comly Avenue
Port Chester, New York 10573
(914) 939-0234

MORT WALKER
President

JACK TIPPIT
Director

BRIAN WALKER
Curator

CHARLES GREEN
Curator

April 4, 1979

To the Board

It is with deep regret that I accept the resignation of our Director, Jack Tippit. He has worked diligently on this project from its inception often without help or money, on call 24 hours a day, and required to come up with solutions to many perplexing problems. Much of the success of the Museum can be attributed to his personal efforts. His contact with the professional cartoonists helped immeasurably in collecting our impressive store of original art. His relationship with the staff made the Museum a family affair and inspired loyalty and special effort from those he worked with. He will be irreplaceable.

We realize, however, the tremendous personal and financial sacrifices he has made over the past five years. He has had to neglect his professional career to carry on the pressing duties of the Museum and his salary could not compensate for his loss of income. He has devoted himself to getting the Museum going and on its feet. We are doing well now and it is time we let him go to pursue his career. We wish him well, thank him profusely, and hope that he will continue to serve us voluntarily in any way he choses.

Respectfully submitted

Mort Walker

President

A tax-exempt, non-profit organization · Counsel: Lambert & Coyer

The Museum is entering into a contract with Pawprints greeting cards to produce a special line of cards from the Museum files and contemporary comic characters. Pawprints is a very successful mom and pop business with Wally Tripp, the well-known children's book illustrator, drawing the cards and his wife Marcy handling the business of producing and distributing the cards. The Museum cards will add a new dimension to their line and will produce much needed income for the Museum.

SAID & DUNN

Our 'Said & Dunn' columnist, BOB DUNN, whose King Features "They'll Do It Every Time" cartoon appears around the world in nearly 500 newspapers.

by Bob Dunn

Bob Dunn

Yo! Read about it! How the great cartoonists worked! McManus, Hatlo, Milt Gross, Wheelan, Afonsky, J. Carver Pusey! Inside stories of what made 'em tick!! Yo! Read all about 'em!

George McManus, creator of Jiggs and Maggie, or to give his feature its formal name "Bringing Up Father", had a way all his own of penciling in his drawings. He made little dashes outlining his figures and backgrounds. That's all he needed. It looked like quick shorthand. He was so sure with the pen that once he started inking, the dots and dashes turned into crisp figures and elaborate designs.

George's brother, Charlie McManus, a pixie, could draw a little, but didn't have George's ambition or stick-to-it-iveness. Charlie liked horse-racing, vaudeville, ball games and travel. To get Charlie to apply his schnoz to the emery, George drew a kid strip "Dorothy Darnit", to which Charlie signed his name. There was no attempt to change drawing styles. Dorothy Darnit was a spin-off of Bringing Up Father — King Features thought one McManus feature was enough. So another syndicate bought it. Now Charlie was given the job of keeping it going. And he did, with help from George whenever it was needed, which became oftener and oftener. The strip caught on. Now the editors of King sat up and took notice. When contract time for Charlie came around, King made him an offer he couldn't refuse. Charlie was hired to assist George (at big money) and Dorothy Darnit was shunted to that big warehouse in the sky for strips that are no more.

Milt Gross was a prodigious worker. I have seen him take home six Sunday page layouts and on Monday bring in six complete Sunday 12-panel cartoons with top-pieces yet! Milt had a unique way of breaking in a pen nib. He used a No. 296 Gillott. When he replaced an old nib with a new one in the holder, he would hold the pen as if writing or drawing, and like a barber strops a razor, whip the pen back and forth on the bare wood of the drawing board. That's how Milt got the juicy line he liked.

Milt idolized Charlie Chaplin. He told me he "got" what Chaplin was doing. He understood the subtleties that the little tramp character used so effectively.

And Milt and Charlie had a striking resemblance to each other.

"Nize Baby", Milt's book of wild Jewish dialect was a literary blockbuster of 1926-27. The young author was invited out to Hollywood under contract to Carl Laemmle. On his first time alone, with no Laemmle press agent to steer him here or there, Milt went to a little table in the corner of the annex, behind a potted plant. On the other side of the rubber aspidistra was Charlie Chaplin with a party of six. Chaplin had his guests belly-laughing their heads off. How? He was reading "Nize Baby" to them, giving the Bronx dialect a reading worthy of an Oscar.

Milt said it was his "Life's Greatest

Moment".

I asked him, "Did you introduce yourself then and there to Chaplin?"

Milt said he hadn't. He just enjoyed being able to hear Charlie's rendition of "Eat opp hall de peaz zoup, dollink, Momma's gonna talling yuh de stury from de night in front of Chreesmus."

Six months later Chaplin hired Milt as a gag man on his 1928 release, "The Circus". They became friends. But Chaplin was not easy to work for. Milt's contract with Chaplin was for six months, at very big dough. He worked at the movie studio in the daytime and drew his syndicated cartoons at night at home and mailed them in to New York.

Chaplin was difficult because no matter what the writers came up with, he'd change it so much no writer could recognize his contribution.

After working on the movie six months, Milt saw the finished film. Out of the ton of gags Milt had supplied, only a nine-second piece of business was in the final cut. I'll set the scene: The little tramp is eluding the sheriff and his men, ducking in and out of the circus tent. The little tramp, in desperation, climbs a rope ladder and finds himself high up on the high-wire-walker's platform. The posse climbs up after him. Charlie must get across the wire to escape. He has seen the beautiful heroine use a parasol for balance. He finds the parasol on the perch. He opens it as he starts across the wire. The parasol blows inside out. He wavers, sways and stays upright to contend with more trouble. One of his shoelaces becomes untied, the shoe falls off, but still he steadies himself midwire. He looks back at his pursuers, takes a deep breath and attempts to complete his aerial journey.

Now comes Milt's brain child. A monkey high up in the tent rigging is eating a banana and throws the skin which lands on the wire just in front of the poor little tramp. It got a great belly laugh but Milt thought that equally good or better gags were sacrificed.

I was lucky to work with Jimmy Hatlo starting in 1939. I was a great fan of Jim's work before I ever knew him. I realized that his style had been influenced by an idol of mine — Tad — premier sports and panel cartoonist who was the greatest slang innovator of all time. "Hot Dog", "Ball and Chain", "Storm and Strife", "Yes, we have no bananas" were Tad's, as were dozens more expressions that have passed in and out of our language.

Jimmy Hatlo refined Tad's approach. Jim aimed at a larger audience and hit

Jimmy Hatlo (L.) and Bob Dunn.

the mark. Men read Tad's cartoons — average men who liked sports, indoors or out.

Men *and* women *and* kids were Hatlo fans. Tad "reached" for situations like:

"Listening to the hypnotist bend the dog-catcher's ear."

Hatlo portrayed everyday gripes; recognizable situations, familiar to readers. Jim would exaggerate, but the basic truth was enhanced by the fine draftsmanship. Jim was a perfectionist. He was tough on himself. He put in long hours, day and night, seven days a week. Jim's way of working was to do a perfect penciled "rough", complete in every detail. I've seen him take five days doing and re-doing one penciled drawing and then finish zipping in the inking in half an hour. Jim explained: "The finished product shouldn't look labored. The reader should think that the cartoonist had fun producing a cartoon by some sort of magic."

The cartoonist whose drawing technique Jim admired the most was Gaar Williams, a mid-westerner with a juicy yet disciplined pen line.

By the way, Jim's judgment of Gaar Williams' work has been seconded by the cartoon museum in Rye, N.Y. which has recently put a comprehensive collection of Williams' panels on permanent display.

Ed Wheelan made a big hit with his strip "Minute Movies", a take-off on the silents of Hollywood's golden days. Wheelan had a great cast of characters — Hazel Dearie, Dick Dare, Blanche Rouge, Ralph McSneer, Herbert Honey (the child star), Archie the Cop, low comic whose real name was Archibald Clubb. Will Power and Phuller Phun rounded out the stock company.

Jack O'Brian, the columnist and radio personality, is a Minute Movie trivia expert. Warming up for his radio program last year, Jack asked Dik Browne and me some Wheelan trivia questions. When it was Jack's turn to be quizzed, he flunked on this one: "What was Dick Dare's full name?" Give up? It was "Richard Wishbone Dare."

Very early in its existence "Minute Movies" improved almost overnight. The reason was a well-kept secret. Nick Afonsky, a Russian artist from the court of Czar Nicholas, escaped execution and finally made his way to this country after the 1917 revolution. Through a letter of introduction from Chaliapin, the great opera star, to Wheelan, Afonsky went to work drawing backgrounds on "Minute Movies". Wheelan really didn't draw well. After two days Afonsky took over all the art work, leaving Wheelan to devote all his time to seeing the new motion pictures and writing parodies of the best of them for his feature. Oddly enough, Ed Wheelan, tall Chairman of the Board type, and his ghost, 6 foot-3 inch Afonsky, court painter for the Czar, looked very much alike. There is an old art adage that states: "If you can draw, you can draw with dung on the end of a stick." About 1937, when Afonsky was drawing the Sunday page "Little Annie Rooney" for King Features, he had to paste over and re-draw part of one panel. I pasted over the section with a piece of linen paper. He was in a hurry, grabbed a ball point lettering pen, dipped it in ink and without penciling in, with pen nib inverted to draw a fine line, inked in a beautiful head of little Annie. With the torn end of a paper match for a brush, he darkened in her page-boy hairdo, highlights, windblown strands and all. He

INDOOR SPORTS :-: :-: By TAD

TELL HIM I GOTTA HAVE THAT 5 COL COMIC STRIP BY 4 O'CLOCK NO LATER -
YES AND HE PROMISED US A XMAS CARTOON FOR THE DRAMA PAGE - THAT'S LATE TOO
DE ENGRAVIN ROOM KIN WAIT FIVE MINUTES MORE FOR DAT SPORT CUT - NOT A MINUTE LONGER
DONT GET INTO A RUT WHATEVER YOU DO
SO I BET DESE FIVE BOCK ON SCOTCH CHIEF
WHERE DYE WANT DIS DRORING POIPA? I GOT 20 MORE LIKE DIS
WHILE I REST I RUST
EATS
GEE! HE WAS HALF A DAY LATE WID DIS
FULL PAGE TO SYNDICATE
INK
PEN POINTS
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COMIC ARTIST AT PLAY (FROM LIFE)
TAD

MINUTE MOVIES by Ed Wheelan:

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ED WHEELAN'S PIRATE SERIAL
BLOOD AND BOOTY
EPISODE 13
"BLACKIE", THE FIRST MATE OF THE "VULTURE" IMMEDIATELY INFORMED CAPT SCURVY OF THE "ACCIDENT", NOT REALIZING THAT IT WAS A CLEVER HOAX TO PREVENT SUSPICION -
"HANDSOME" JUST FELL FROM THE RIGGING, SIR! STRUCK ON HIS HEAD AND NOW HE CANT REMEMBER A THING!!
TWO OF THE PIRATES CARRIED LIEUT. STUART REYNOLDS TO HIS BUNK, THINKING OF COURSE HE WAS HIS TWIN BROTHER, RANDOLPH -
POOR "HANDSOME" - SEEMS LIKE HIS MIND'S A TOTAL BLANK NOW!!
WHEN CAPT. SCURVY ARRIVED, STUART HAD HIS HEAD BANDAGED AND PRETENDED TO BE RESTING COMFORTABLY
WHAT"? DON'T YOU KNOW YOUR OWN CAPTAIN, "HANDSOME"?!!
I'M AFRAID I DON'T, SIR!!
MEANWHILE THE REAL PIRATE, RANDOLPH REYNOLDS, MANAGED TO UNDO THE ROPES WITH WHICH HIS TWIN BROTHER HAD TIED HIM -
WHAT IN THUNDER WAS STUART DOING ON THIS ISLAND AND WHY DID HE PUT ON MY CLOTHES?!!
BUT TOO LATE -
"VULTURE", AHOY! HELP - HELP!!
WATCH OUT FOR ALL THE EXCITEMENT, NOW, FANS!!!
6-25

BENNY by J. Carver Pusey.

 ©1937 United Feature Syndicate, Inc.

Ed Wheelan

was the best artist — the most complete in every medium — that I ever knew.

Does the name, J. Carver Pusey mean anything to you cartoon buffs? Who remembers the character "Benny", which appeared in the N.Y. World Telegram, and was syndicated throughout the country in the early 1930's?

Pusey drew Benny. It was a big hit in those days when pantomime strips were "in". But drawing came hard for James Carver Pusey. He didn't like the drudgery of the cartoon biz. Yet the amateurish style was a big part of the strip's charm.

It's an odd fact that quite a few cartoonists who hit it big did not really like to draw or didn't draw very well. Some were good salesmen who "talked" a good feature. Some were lazy. Once in a while would appear a flash in the pan. Pusey was a nice, simple country boy who drew in his school books but stopped drawing when he got a job with an insurance company. After a while he became bored with his clerk's job and started to draw again. The big insurance company had an inter-office magazine. Pusey drew a little frustrated guy reading the fine print on an insurance policy with binoculars. Lo and behold the company magazine printed it. Encouraged, Pusey drew up six more strips with the same little character in a long black overcoat because that was quick and covered up his lack of good drawing. The magazine ran all of them — for no dough. But they did get attention. People began to tell the young man he should sell them to The New Yorker magazine. He decided to do six more. Then he found out a fact of the funny business. The second batch of gags is harder to produce than the first set. Jim tried to improve his drawing and found it was harder to do. It took longer to think up gags. It took longer to ink them in.

Somebody had him send his drawings to Will B. Johnstone, the news item cartoonist of the N.Y. World, and later for the N.Y. World-Telegram. Johnstone helped him and before long, "Benny", the wistful little guy in the long black overcoat was in the big time, appearing daily in the Scripps-Howard papers. It was an immediate success. Jim was lionized as the latest boy wonder of the upper creative crust in New York's cafe society and in offshoots of the Algonquin Round Table

It became harder and harder to meet his deadlines. He was on the social merry-go-round and couldn't get off. He kept putting off getting down to work until the last possible minute (Does that ring a bell, gentle reader?), and then in desperation, would somehow get out a set of dailies. The more popular Benny *and* Pusey became, the more nightmarish was the ever-hovering deadline.

The repeal of Prohibition just spurred on the merry-go-round to a dizzier pace. Pusey's artist friends tried to help. They ghosted for him. They did paste-ups. So did he. It got so it took so long for him to put a new twist to a gag, by juggling old panels, that he could have gotten out six fresh strips in the time he spent on one ersatz.

When it became evident that Pusey just couldn't do a daily strip, his editors tried to ease his burden. Instead of six dailies, he'd do just one panel a week, to be run on Saturday or Sunday. Things were okay for three or four releases. Then again, the once-a-week cartoonist began having deadline trouble. Again his friends rallied round but the harried cartoonist couldn't keep up the easier schedule.

Pusey and Benny's last stand was in a second-rate monthly magazine, a job secured for him by an old admirer and friend. *One* gag strip a *month!* Two issues later Benny was no more. Jim Pusey was a nice, gentle guy who made out too well, too fast. Too bad! There is a big mural of Benny blushing as he passes a "Ladies' Powder Room". Pusey drew it on the wall of the Palm Restaurant in New York when he should have been home getting out his strips.

That's a sad story — here's a happier one.

Ham Fisher was a very good monologist. He'd tell you so himself. He told me, away back when Frank Fay set the style that Jack Benny, Bob Hope, Jack Paar, and Johnny Carson all copied (entirely or in part). Jack Benny copied Fay's delivery and mannerisms down to the slightest gesture. When Ham told me he had played in vaudeville around Scranton, I asked him if he had done a chalk-talk act.

"No", he said, "I came out in white tie and tails, leaned against the proscenium arch and just talked — a lot like Frank Fay, *but suaver.*"

That killed me. "Ham is a ham is a ham", I thought. Not long afterward I heard Ham tell stories at a Ripley party. He was great. He acted the part of a spoiled rich society boy, Harvard accent and all, describing his good old dad, 'The Governor' and his polo ponies. He told how he liked to rub elbows once or twice a year with dear old dad's many thousands of employees — after hours, of course. Dad, you see, owned all the coal mines in Scranton, Pennsylvania and a large part of Wilkes Barre.

"About a fortnight ago," Ham continued in character, "I visited one of the many workingmen's saloons in the midst of what I feared would turn into a violent brawl. At eyether end of the bar two men were villifying each other in terribly broken English."

Here Ham slipped into a Lithuanian accent and acted out the two adversaries . Ham (Menacingly and facing sideways): "Dirty lousy baster! 4 letter!!**xx sunkin the ditch!**xx**! Bum! **?!! **!!". Then Ham turned in the opposite direction: "Up you — you gar **?!!dam xxa **!! no good xx!!* 4 letter — 4 letter!!!" Then Ham returned to his Harvard accent as the society boy. "I was certain that bloodshed would ensue but before I endeavored to stop their foul language, I asked Pilsudski, mine host the proprietor, "What was the bone of contention between the two antagonists?"

Ham now became the Lithuanian tavern keeper: "Those two guys hate each other! On accounta they're after the same political job! They're both running for the Board of Education!"

Yes, I was lucky to know all those very special, funny, talented guys! ●

CARTOONS BY Kaz

This is the unusual story of Larry (Kaz) Katzman, a highly successful businessman, electrical engineer, and inventor, who also manages a successful cartooning career. He's President of Kaz, Inc., the world's largest manufacturer of electric vaporizers, and as such travels around the world constantly on company business. While in a country, incidentally, he often gets together with the cartoonist friends he's made over the years. As for cartooning, there have been a great many 'Nurse Nellie' book collections, sold in the millions, and greeting cards in five languages have appeared. And we might add that Larry was awarded the 'Palma d'Oro', the top prize for international cartooning, at the 19th International Salon of Humor in Bordighera, Italy.

Hurd: Let's start from the beginning, Larry, and talk about your two careers. How did you happen to combine them so successfully?

Katzman: My dad is the hero in the business side of my life and he was really a super guy. The basic product he invented was the electric vaporizer, but since it was the first one in the world, no one knew about it so it took him 15 years before he could even make any money on it. This was about 1925 but he believed in it and stuck with it. I worked for him during high school and college years but more of that a bit later. From the time I was a kid, I wanted to be a known American cartoonist. We came to New York City from Utica, New York when I was about 12, and like all the cartoonists did, I drew all over my school books. But we were pretty poor so, when the time came to choose a college major, I wanted to make that bread, and to have a good, solid education so I could make money. I wanted to go out of town to college but couldn't afford it. However, fortunately, I had good high school grades, and was able to get into Brooklyn College. I worked summers but that wasn't fast enough for me, so I changed over to working days and going to college at night. By the time I was a junior, I finally had enough money and transferred to the University of Pennsylvania.

I worked my way through college tutoring and being involved with government research projects on differential equations for the Ordnance Department. My degrees are in mathematics and electrical engineering, but I did manage to cartoon for my school paper, just as I had done in high school. But

Eduardo Lozano, salient president of the "Circulo de Tlacuilos de Mexico", Shirley (Mrs.) Katzman, and Larry.

"Her time release aspirin, twelve-hour cold capsule and seven-day deodorant all went off at once."

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"We'll just be sticking a few knives into you. As a businessman you should be used to that."

this was in the early 40's and the army needed officers in ultra high frequency and electronics for radar, so engineering juniors and seniors were allowed to enlist, and then were permitted to finish their college work, with the proviso that the day after graduation, they went on active duty. So when I graduated in 1944, I immediately became part of an outfit called 'The Electronics Training Group' of the Army Signal Corps. I went through basic training, OCS, wound up in Europe during that last drive, and settled at the end of the war in Frankfurt, Germany. Among my other jobs, I was officer in charge of the Army Signal Corps newspaper, The Hard Times, for the European theater. So now I cartooned again, having done similar drawings for 'Yank' before I had a commission.

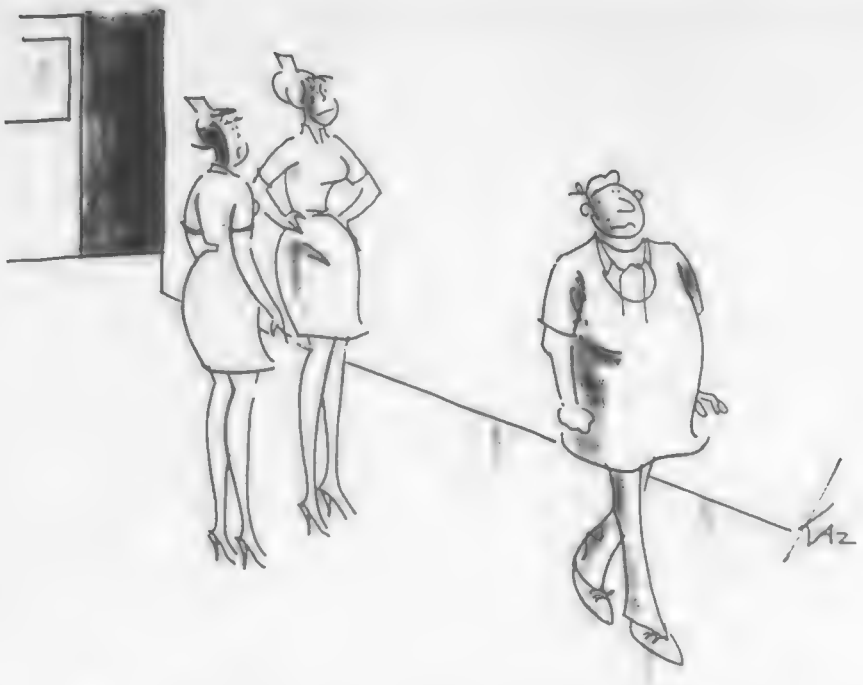
When I came back after the war, I went with my dad, started to help build the company and didn't cartoon for about two years. Eventually, though, I worked 9 to 5 for the company and spent nights and Sundays doing cartoons. I was still single, had been looking at lots of the magazines, and all of a sudden one night I said to myself, "I've gotta take a whack at them!" So I drew up a couple of gags and sold them to some minor magazines. I didn't want to become identified with the guy who submits and builds rejection slips, so I continued to sell in the minors, hoping to sell the Saturday Evening Post the first time I submitted to them. I waited three years, cutting my teeth in the minor markets, and then *did* sell the Post the first time out!

Hurd: Before you continue, Larry, had you ever had any formal art training?

Katzman: For six months after the war, I went to the Art Students League at night and studied with Reginald Marsh.

Hurd: Sorry for the interruption — I just wanted to get that in. How did 'Nurse Nellie' come about?

Katzman: Well, of course, the products I was dealing with in our company were medical so I had a 'feel' for that market. I was doing cartoons for 'Modern Medicine' magazine — one of the top medical publications — and I figured that if I could sell a feature that I *had* to keep delivering every issue, I would be sure of sticking with my cartooning.



"But for his recurring hiccup attacks, there goes a great brain surgeon."

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"The next patient is allergic to cotton, silk, wool and synthetics."

"The doctor said not to worry, so don't ask me about the car."

So I developed 'Nellie' for 'Modern Medicine' and she's been going for 30 years — since 1949. From a straight business standpoint they didn't want to pay me very much. So I said, "O.K., but when you buy cartoons at this rate, I want you to return all the originals to me as soon as you publish them, and I retain 2nd rights of every kind. You've got a one-shot deal in other words." They agreed — they were paying me 'borscht'. So I'd take the cartoons after they came back from 'Modern Medicine' and I'd sell them again overseas. I'd sell them again in book form, in greeting card form, and so on. When I contracted, let's say, with Dell, for a book and a paperback, I once again only sold them the *one-time* book rights. After that I could go to England and to Panther Books and sell the cartoons all over again, for the British Empire rights only. And the same held true for Italy, Sweden, Denmark, etc.

Hurd: How did you get started with the European publishers?

Katzman: I think Panther in England wrote to Dell who told them that I had the rights, and Dell then put them in touch with me. In Italy I went to see Elmo and sold him the book in that country.

Hurd: Does 'Nellie' appear in every issue of 'Modern Medicine'?

Katzman: Yes — every two weeks. At times, in the beginning, I did a page of six 'Nellies' in one issue.

By now there have been 26 book collections of Nellie cartoons around the world. Incidentally, the most successful thing I've done in recent years was designing a new type of greeting card a few years ago. When you open the card, you see 12 pages with 12 gag cartoons relevant to the subject of the card. My theory in designing it was that I had, in this way, 12 chances to catch the browser. Gibson, the No. 3 company in greeting cards, has done various series of these, and they've sold over 1,000,000 cards!

It's rare today when a cartoon appears anywhere in the world with a nurse-doctor-medical slant that I haven't done before. I've seen my gags from years ago re-done and switched all the time.

Hurd: I said at the beginning of our talk that you had combined your two careers most successfully. Let's say a little something more about your vaporizer business. You've brought about a great growth in the company, haven't you?

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"I'm afraid I have some bad news, Mr. Carstairs . . . but first, have a banana."

"Next time look to see whose laundry you get back!"

Katzman: After my dad invented the vaporizer, the medicine that went into it came along later, and when I joined him, that was pretty much 'it'. Today we make a whole lot of other products and on some days we will now do ten times the volume in one day that he did back then in a year. Our major products are still the products he started with. I now hold, by the way, 134 patents and trademarks myself on these products.

We make the 'Kaz' Vaporizer which boils the water and produces steam, so it's the hot type. I also make the 'cool-type' humidifier. In this type you break up the water mechanically, with an impeller, and no boiling or heat is involved. You throw the water against a screen, break it up into small particles, filter out the biggest ones of these, and out comes a superfine mist of vapor that's cool.

Hurd: Getting back to cartooning — do you do your own gags these days?

Katzman: When I started out, I did all of them, and I'd use the same kind of idea-stimulation that most cartoonists use — looking at collections of cartoons, joke books, newspapers, switching gags, and so on. Then, later, when I found I didn't have as much time to write, I started using gag writers. Today I have so little time to write that probably 80% of my gags I buy from writers. But I have to add the fact that in about 95% of the cases, I'll switch, rewrite, change the captions that have been submitted, and fit them to 'Nellie' and to the hospital-doctor-medical scene. But when I do have the time, I enjoy sitting down to write.

Hurd: Larry, I know that you often give young cartoonists what I consider is very sound advice. Would you share some of this with our readers?

Katzman: I would tell any young cartoonist, with the cartoon market as it is today, that when he's breaking into the profession, he should do it on the side. In other words, have an income and be set in some other job. Then if he, or she, wants cartooning enough, they're going to put in cartoon time at night, and on weekends, and will keep working at it! Eventually they may reach the income in cartooning which will allow them to drop every other kind of work.

When I started cartooning there were hundreds, if not thousands, of young cartoonists who were better than I was, but I *wanted* it more than they wanted it. I worked harder at it — that's all it takes. If you want something badly enough, and you're willing to work for it, you go right down that road to do it, and you don't turn off at this or that side road! But it takes time. There are a lot of kids with a lot of talent but they get 1 or 2 rejections and then go off to something else. As with everything in life, you have to *stay with it.*

The thing for young cartoonists to remember is: Somehow your level of appreciation is pretty close to the level of your ability. By that I mean this: You draw a cartoon and you send it to a magazine, they reject it and you wonder what they have against you. You figure that your drawing is just as good as anything in their magazine. But if you stay with it, and draw for another six months, you then look back and say, "Oh my God! That's terrible! What I'm doing today is so much better." You send your cartoon to the magazine and again get a rejection slip. This process continues, as before, for another six months and you react as you did earlier. Finally, if you persevere, you'll make it. Say to yourself, "If I'm giving that editor the merchandise that he wants, he's going to buy it. And if he doesn't buy it, I'm not giving him what he wants." It's as simple as that. ●

The Production of Animated Cartoons

© Hanna-Barbera, Inc.

Harry Love, animation consultant and director of Hanna-Barbera Productions' Animation College, illustrates a lesson in the timing of action in animation.

For some of our younger readers, who may aspire to the animation field, but who aren't yet familiar with the various steps involved in producing a cartoon, we offer this brief outline of the procedure by our friend, HARRY LOVE, the Supervisor of HANNA-BARBERA's Animation Training Program.

The production of an animated cartoon is dependent on length of cartoon (six minutes, half hour, feature, etc.), style, subject matter, for television or theatrical release. However, the basic procedures are similar, and the following is a very brief simplified formula.

Stories are written either in script form, or as a "story board." More often in script form from which a "production story board" is made. This is a series of small sketches accompanied by dialog, technical information and explanation of the action, all telling the story in continuity.

Voices are selected and recorded, and the character models are designed. The recorded voices and all dialog are "read" by the film editor for length of each word and syllable. All this is indicated on the "exposure sheet" before any animation is started. The exposure sheet is the guide for the animator, camera and all other departments.

The story board is given to the director who plans a detailed description of all the action and timing. He will clarify and indicate all this on the exposure sheet.

A "layout person" will make finished drawings (from the story board) of the background and character for each scene. All this material goes to the director preparatory to handing out the animation. Subsequently the background drawings are given to the "background artists" who will paint the background used in each scene.

The director explains and "acts out" all the actions and dialog, in detail, to the "animator." The animator sketches, fairly roughly, all the actions, expressions, and timing as directed. Each drawing is numbered and written on the exposure sheet. The assistant animator will clean up all the animator's drawings and make every other drawing. The "inbetweener" will make the missing inbetween drawings.

"Animation checkers" go over every scene for missing drawings, correct any camera instructions, and prepare the scene for Xerox, painting and camera.

The "Xerox process", which is unlike a normal duplicating machine, is the mechanical process where all the drawings are transferred from the paper drawings to acetate celluloids, called "cels".

These cels are then sent to the ink and paint department, where an "inker" will retouch any lines as needed and the "painter" will paint in the colors of all the characters and props.

The finished cels and exposure sheets containing all camera instructions are sent to the camera department. The camera is a 35mm stop-motion camera, suspended above the camera table.

The cameraman places the background down on the table and the cels over the background. He shoots one frame at a time, according to the exposure sheet. The film is sent to the lab, developed, and returned to film editing.

All voice tracks, music tracks, sound effects and dialog are synchronized with the picture by the film editor. The process of combining all the sound tracks with the picture is called "dubbing". After dubbing, a final composite print is made. When this has been approved, release prints are made for television release or theatrical distribution.

Following are several pages of photos showing a number of the steps involved in producing animated cartoons at Hanna-Barbera.

TOP PHOTO — *A student of Hanna-Barbera Productions' Animation College practices transferring a scene from the storyboard to layout stage of animation.*

© Hanna-Barbera

BOTTOM PHOTO — *Students practice at lighted animation boards during a class of Hanna-Barbera Productions' Animation College.*

Character model designer

© Hanna-Barbera, Inc.

Animator "flipping" drawings

Animator at his animation desk. Exposure sheet at his right.

© Hanna-Barbera, Inc.

Bill Hanna

Joe Barbera

The Xerox process that Harry mentions.

©Hanna-Barbera, Inc.

Joseph Barbera, President of Hanna-Barbera Productions, explains the quality of animation in the feature "Heidi" to the students of the studio's animation college.

Xeroxed cel

© Hanna-Barbera, Inc.

Continuing our saga of periodicals — these magazine markets provided flourishing times for cartoonists until the late 1950's. Then the weeklies, *Collier's, This Week, Life,* and *Look* — seemingly successful — suddenly dropped dead with scarcely a hint to contributors of terminal illness. Monthlies like *American Magazine* and *Woman's Home Companion* succumbed to the virus; other major cartoon buyers such as *True* and *Argosy,* rapidly deteriorating, were sold to smaller companies and gradually evaporated as viable markets.

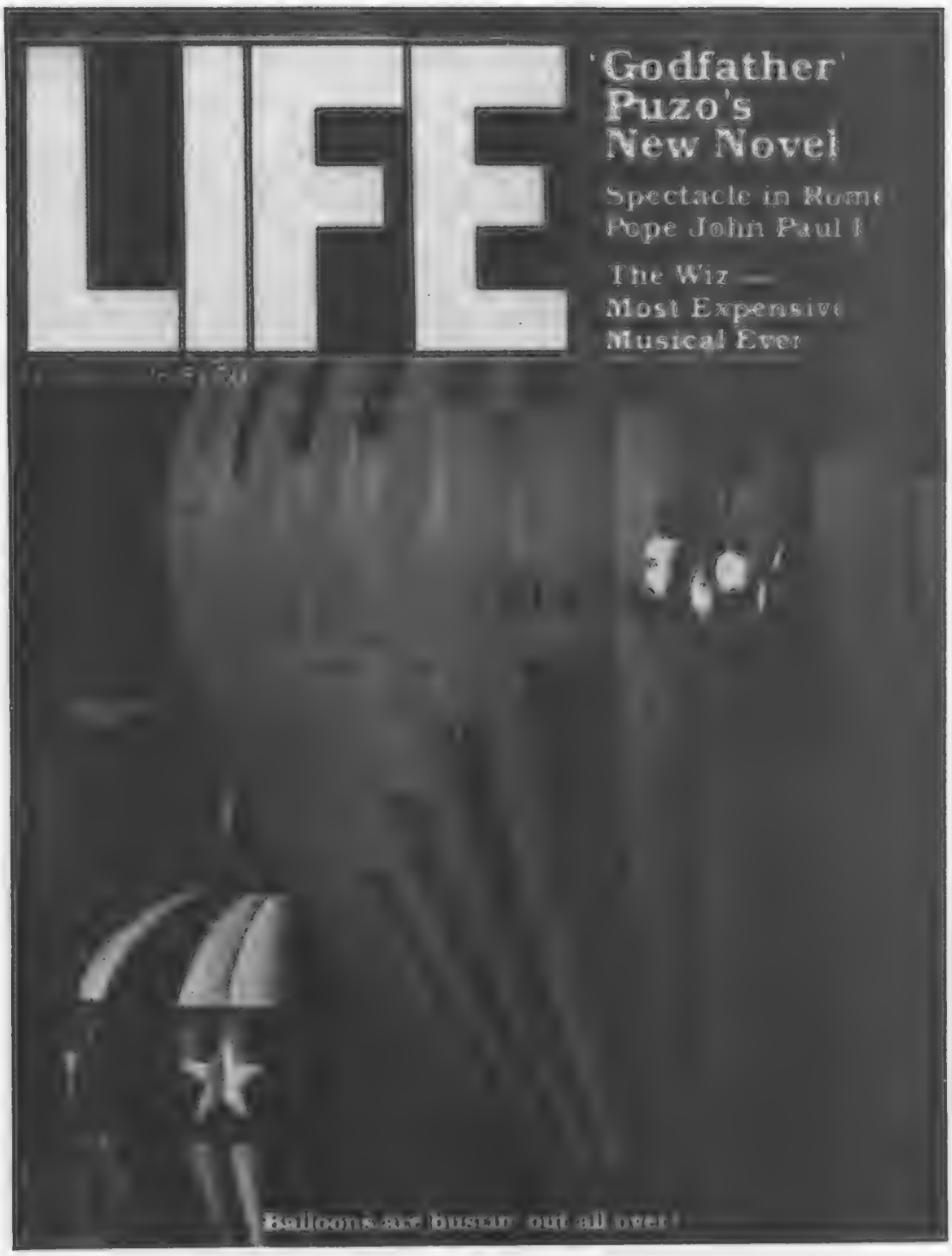
Among the causes of this breakdown: failure to meet the challenge of the revolutionary 1960's; the smothering effect of ever-ballooning television; rising postal rates and declining advertising revenues, plus poor management.

Curtis Publishing Company battled to save its magazines. It moved its editorial offices to New York City. The *Post* went bi-monthly and came up with a modern format — all to no avail. The *Post* was taken over by an Indianapolis company which — turning back the clock — reverted to the original type face and layout and, of course, Norman Rockwell covers. It exists today as a monthly helped no doubt by the new Nostalgia. Cartoons are bought but as a cartoon market it does not approach the lushness of the Curtis era. All other Curtis publications went, including the *Ladies Home Journal* which was absorbed into a magazine conglomerate in New York.

Frequent fluctuations took place at *Esquire* in terms of cartoon buying. Originally one of the best of showcases for funny pictures, it drastically reduced its cartoon usage for a time, suddenly restored the humor panel to importance, and eventually changed editors and format. At present, it is a fortnightly minus panel comics entirely, but assigns spots, caricatures and illustrations to graphic artists — still a plus for the self-employed comics person.

What about the cartoonist during this period of chaos and change? Luckily the freelancer has always possessed resiliency and a talent for survival. For him, there was no other option but to roll up the sleeves still higher and work harder. Taking into account the disappearing publications and movement away from New York of periodicals, still sound, the Wednesday "look day" had been cut in half. Some artists rarely made the scene on Wednesdays preferring to devote the

Old Life *cover (1927) by Fred Cooper*



New Life

extra time gained for additional cartoon production. It is no secret that while some magazines were floundering, others — new ones geared to the times — were coming on strong. *Playboy, Penthouse, Oui* and the like provided a fine home for those cartoonists who could switch their idea-thinking machinery from the kitchen to the bedroom. Those who could not and still concocted domestic, kiddie, pets, office, and suburban high jinks were not entirely stuck with them. There were many markets throughout the country that welcomed sketches on these old favorites. The catch was that most of them published only two or three cartoons per monthly issue, the mailing effort and expense were becoming enormous, and the selling odds unfavorable.

Consider, in contrast, the *Post-Collier's-This Week-Liberty* era. One could approach Publishers' Row with a bagful of 20 sketches based on the general cartoon and find at least 12 quantity buyers who found this theme just right for their publications.

Nevertheless, there are about a half-dozen cartoonists, then and now, who seem to appear in about every magazine on the stands. These industrious comics creators play the entire field, spend countless hours at the drawing board, and do huge mailings. They are not *Playboy* or *New Yorker* regulars although they may have a cartoon in these publications on occasion. One that I know, devotes one day a week to trade paper submissions slanted accordingly — and *that* is certainly very special pinpointed slanting, especially when confronted with publications like the *Chicken Pluckers Gazette* or the *Kumquat Growers Quarterly.*

Slanting? Assuredly very important in cutting the odds on proposed sales in this highly speculative craft. Slanting at one time was extremely simple. For men's magazines like *True* or *Argosy,* one aimed at mild sex, sports, and business. For women's publications: subjects like tots, pets, household gadgets, married life. Rejects could be properly submitted to general magazines. Today, there are slants within slants. For example, among ladies' publications. *New Woman* prints the women's lib kind of gag. Its cartoons are reverse situations such as the husband (aproned) hands his wife a martini as she returns from a hard day's work at the office. *Good Housekeeping* publishes the orthodox comic situations such as home and family. *Cosmopolitan's* funnies are spiced with sex. Submissions to

"He has the longest 'hmmmmmmmmmmm' of any doctor I've ever been to."

Slanting: gags aimed at a specialty magazine read by doctors.

I'll only be a minute, Mr. Jarkley!"

these magazines are one of a kind and rarely interchangeable.

The magazine artist who submits everywhere may be confronted with (and this is a small sampling): *Audubon* — birds, animal, environment; *Modern Medicine* — doctors (but don't knock the doctor!); *Contacts* — cartoons dealing with the dental laboratory industry; *Broiler Business* — cartoons with slant on broilers and turkeys; *Chemical Processing* — Funnies on chemical plant work. The editor recommends "If you haven't been in a plant situation, it's a good idea to visit one". All this at $10 per cartoon, 5 cartoons used annually!; *The Deaf Canadian* — buys themes on the deaf. (Are they kidding?).

The above goodies were picked from the *1978 Arts and Crafts Market.* It's obvious that once rejected by this type of market there are few, or no other, magazines where your work may be placed and it ends up in your files. While involved with these little magazines, the comics person may well cast envious eyes at the cartoonist-purveyor of sex who can spread his work among 15 or 20 markets and take a breather — or *The New Yorker* regular who produces his sophisticated material and rests on the yearly stipend received from the magazine plus added pick-ups from advertising and illustrative assignments. However some of the specialty magazines like *Audubon,* also trade papers, pay good rates and many of the pros do well with them.

The recent rebirth of *Life* and *Look* projects me into a cloud of fantasy: perhaps *St. Nicholas, Puck,* and *Godey's Lady's Book* published before my time (if that's possible) will also make a comeback! *Life* started publication in 1883 as a funny book and spawned such luminaries as C. D. Gibson, T. S. Sullivant (that excellent animal artist), A. B. Frost, E. W. Kemble, Percy Crosby, Ralph Barton, John Held Jr., Rea Irvin, and Gluyas Williams. Cartoonists like Rube Goldberg and Milt Gross, usually associated with newspapers, appeared in it and so did children's book mogul, Dr. Seuss. Prophetically, *Life's* slogan was "While there is Life there's Hope." It materialized into a photo magazine in 1936 and became an instant hit. But eventually it was burdened with too swollen a circulation for its own good. Cut-rate subscription prices and low advertising rates based on original projections of lower circulation were insufficient to pay the printing bills and the magazine went into retirement in 1972. Back again as a monthly with controlled circulation, a stiff news stand price, super-

Contrasting styles in Life. *Charles Dana Gibson (1916 issue) on this page. Rube Goldberg (1924) on following page.*

· LIFE ·

"SAY WHEN"

SHALL PAPA TELL BABY ALL ABOUT "THE NIGHT BEFORE CHRISTMAS"?
OO, GOODY!
'TWAS THE NIGHT BEFORE CHRISTMAS AND ALL THROUGH THE FIVE-LETTER WORD MEANING DOMICILE,
?
NOT A CREATURE WAS STIRRING, NOT EVEN A WORD OF FIVE LETTERS SIGNIFYING A MEMBER OF THE RODENT FAMILY,
THE STOCKINGS WERE HUNG BY A SEVEN-LETTER WORD MEANING OUTLET FOR SMOKE, WITH CARE,
IN THE HOPE THAT A THIRTEEN-LETTER WORD MEANING A CHRISTMAS MYTH OF GERMAN ORIGIN, SOON WOULD BE—
GOD BLESS OUR HOME
THERE!
R. L. Goldberg

JUST A SONG AT TWILIGHT

One of our best animal cartoonists, T. S. Sullivant. In Life *(1923) during Prohibition era.*

Visitor: WHAT WAS HIS CRIME?

Warden: HE WAS CAUGHT WITH THE MILK OF A COCOANUT WHICH HAD FERMENTED.

market display and many advertising pages, it hopes to make a go of it. No magazine panel gags here, but who knows?

Look will rejoin the ranks as a weekly. Both *Look* and *Life* in their previous go-around were urged by cartoonists to use panel cartoons. *Life* resisted but *Look* eventually became a fine cartoon market under the editorship of Gurney Williams. The irony is that TV which once did so much damage to the printed media is now mostly responsible for the rebirth of these publications. The fact that it is difficult to get a commercial spot on video coupled with the high price of time (30-second prime time ad: $50,000; one minute on the Superbowl telecast: $370,000!) have made advertisers turn again to magazines. Note: the first issue of renovated *Life* contained 56 advertising pages worth $848,568. And you can study the ads on your own time, at leisure, as long as you desire.

The bright picture nowadays is that both the book and magazine industries are booming. Book publishing is at an all-time high giving much work to designers and layout people. Cartoonists get in on this via book jackets, spots, illustrations, children's books, and cartoon collections. Recent books are by Edward Koren, John Caldwell, Frank Modell, Jerry Robinson, James Stevenson, Michael C. Witte, Jack Ziegler, Henry Martin, and Gahan Wilson. The Cartoonists Guild which published its own collection of cartoons a few years back is putting together a selection of animal cartoons to be published by Scribner's later this year. As for periodicals: while the newer, successful magazines like *New York* and *People* do not publish gag cartoons, they help artists in general. And their good fortune sparks others to attempt publishing ventures.

This article is the last of a four-part series describing magazine cartooning markets from the 1920's — through successive decades — to the present time. I may have, in retrospect, been excessively charmed by "the good old days" and emitted a groan or two too many on more recent developments. Freelancing ever has its ups and downs and the trend in the magazine field, as indicated by the last few paragraphs above, is decidedly up. Despite difficult times, talented and industrious cartoonists prevail. Observe *The New Yorker* and you see a new generation of regular contributors that has emerged during the past half-dozen years. Study other magazines and you are surprised at all the new names attached to cartoons.

On a recent trip to London I was piloted by my good friend, cartoonist Manny Curtis, to various cartoonists' affairs. I had the pleasure of meeting almost every British cartoonist. The comic artists there are most enthusiastic about their profession and there is a profusion of meetings, conventions and other get-togethers. Cartoon rates in Britain are lower even than some of our lesser markets but are steadily improving because of their organizations. I spoke at the Cartoonists' Club about our cartoon societies and our markets. They seemed intrigued with the working of the profession here but were more amazed when told I was a survivor of 50 years of freelancing as a magazine cartoonist.

In closing, I present a sampling of today's markets that show a changing and mostly upward trend.

American Legion Magazine, 700 N. Pennsylvania St., Box 1055 Indianapolis, Indiana 46206. General slant. This monthly which has been using only two or three cartoons an issue is now printing about ten per month.

Good Housekeeping, 959 Eighth Ave., New York, N.Y. 10019. General home and family gags. Again, the good news here is that cartoon usage has been upped to 10-12 cartoons an issue. $150.

Ladies Home Journal, 641 Lexington Ave., New York, N.Y. 10022. The bad news here is that material must be submitted in-person; mailed pieces are not considered. The good news: payment is $225 for a panel cartoon and approximately 10 are bought each month. General domestic stuff.

New Woman, Box 9810, Ft. Worth, Texas. Uses about 40 cartoons each issue. Price listed at $50 minimum; many cartoonists get much more than that.

National Enquirer, Lantana, Florida 33464. General cartoons with lots of action; captionless or short captions preferred. This weekly buys about 500 cartoons a year. $210 for single panels; $25 added for each extra panel in multipanels. ●

AN URGENT APPEAL

RENOVATION OF WARD'S CASTLE APPROVED

On January 17, 1979, the Museum of Cartoon Art was informed by the N.Y. State Historic Preservation Officer that the National Heritage Conservation and Recreation Service had approved funding for renovating the building that houses the Museum's collection. The Ward Castle, as the 100 year old home is called, is the first structure in the world built entirely of re-inforced concrete. It was placed on the National Register of Historic Places in October of 1976 and was designated an Architectural Landmark by the American Concrete Institute and the American Society of Civil Engineers in July, 1978.

The $85,000 restoration project includes:

- repairing and lining all gutters with copper
- installing metal flashing where walls meet roofs
- constructing built-up roofs on all flat areas
- analyzing concrete to determine original mixture
- cleaning wall surfaces of old layers of paint
- repairing and patching all cracks and damaged areas
- resurfacing walls with waterproof coating
- compiling an Historic Structures report detailing the history of the building and documentation of all renovation work, with plans

The project is being supervised by Meadows/Woll Architects and Restoration Consultants who have worked on the South Street Seaport renovation in Manhattan and the Old Westbury Gardens on Long Island.

The Government and the Museum are supplying matching funds to begin this important project. Your financial support is urgently needed to complete the job. Any amount will help. Major donors will be listed on a plaque in the Main Hall of the Castle. Please send contributions to: Brian Walker, Curator, Museum of Cartoon Art, Comly Ave., Port Chester, NY 10573 or write or call for more details. Thank You.

ANIMATION

by Grim Natwick

You judge animation according to your own standards. I am a devotee of full animation, yet the Jay Ward pictures (often very limited, animation-wise) give me a real kick in the pants. They are great entertainment. The characters are smart; the wit is whammo. The machinery at the Jay Ward Studio is very professional.

In 1947 Jay Ward and Alex Anderson, former Berkeley Students, began making Crusader Rabbit Cartoons, the very first of the very limited animation films. In 1951, after 200 pictures, Crusader Rabbit hung up his, er — his rabbit paw and the Jay Ward Studio started making more ambitious productions.

Today, Rocky, the flying squirrel, Natasha Fatale, Boris Badinov, Bullwinkle, Super Chicken, Cap'n Crunch have millions of fans reaching from pole

©Walt Disney Productions

©Walt Disney Productions

to pole and filling much of the space in between.

During the 1930's and 1940's we thought of the Walt Disney studio as a mythical sun around which other studios orbited. The Fleischer Studio in New York was a blushing Mars that lighted the perihelion in the East. Max and Dave were a planet unto themselves. They never quite turned out pictures with the tuxedo and silk glove smartness that dignified Walt's pictures but they had a style of their own and Fleischer fans were legion. No humor was more brusque or more enjoyed than the humor of Popeye and Bluto. No character was better loved than the alluring Betty Boop.

It would need an encyclopedia to list the names of all the pictures I like. My first love, in the silent days, would have to be Felix the Cat. No other character, at that time, earned the title of 'Screen Personality'. When sound became part of cartoon making, characterization came with it. In a perfect wedding of voice and character, Betty Boop (1930) may have been the very first screen personality in sound cartoons.

Disney's Three Little Pigs was first shown in 1932. In this greatest of animation shorts, each character had his own special voice and a personality to match it. The first Popeye was made in 1933.

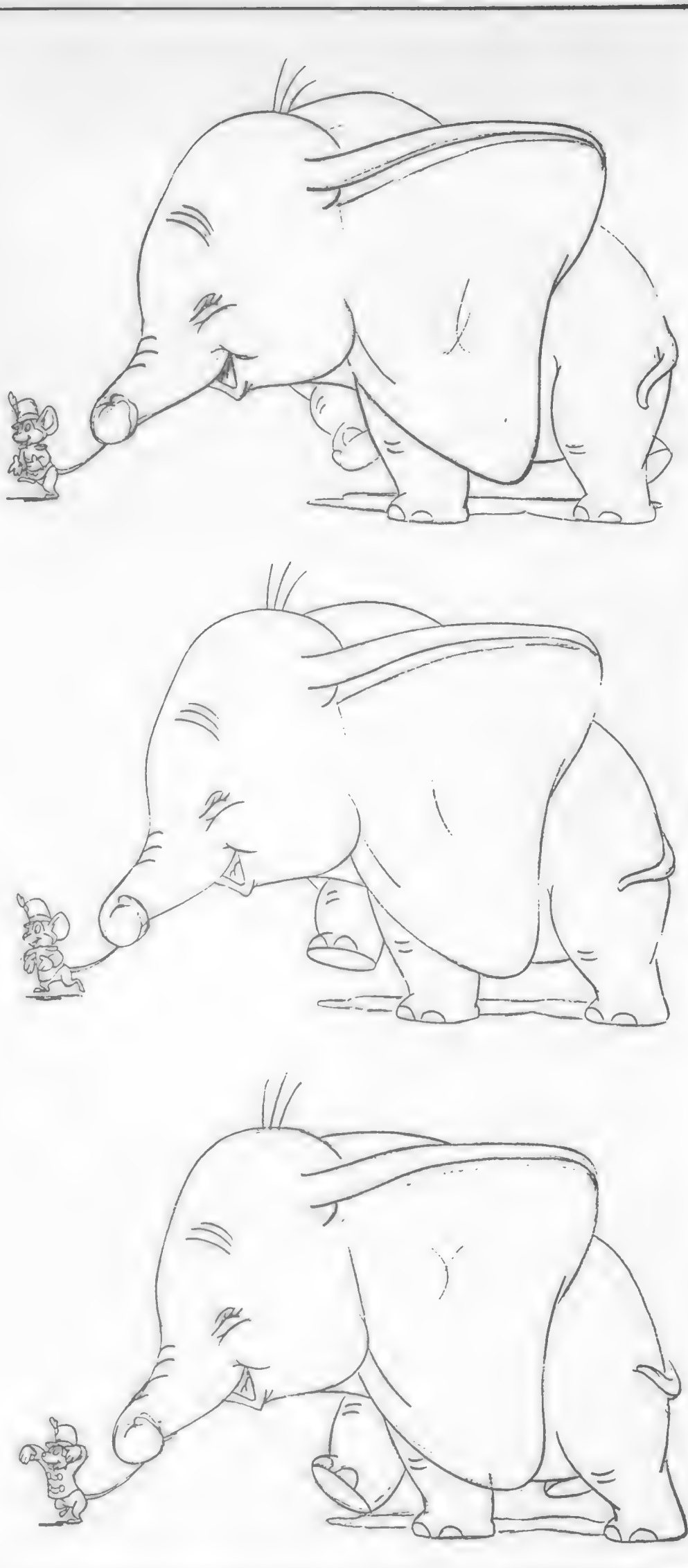
Mickey Mouse, of course, was an international screen personality long before sound pictures were made.

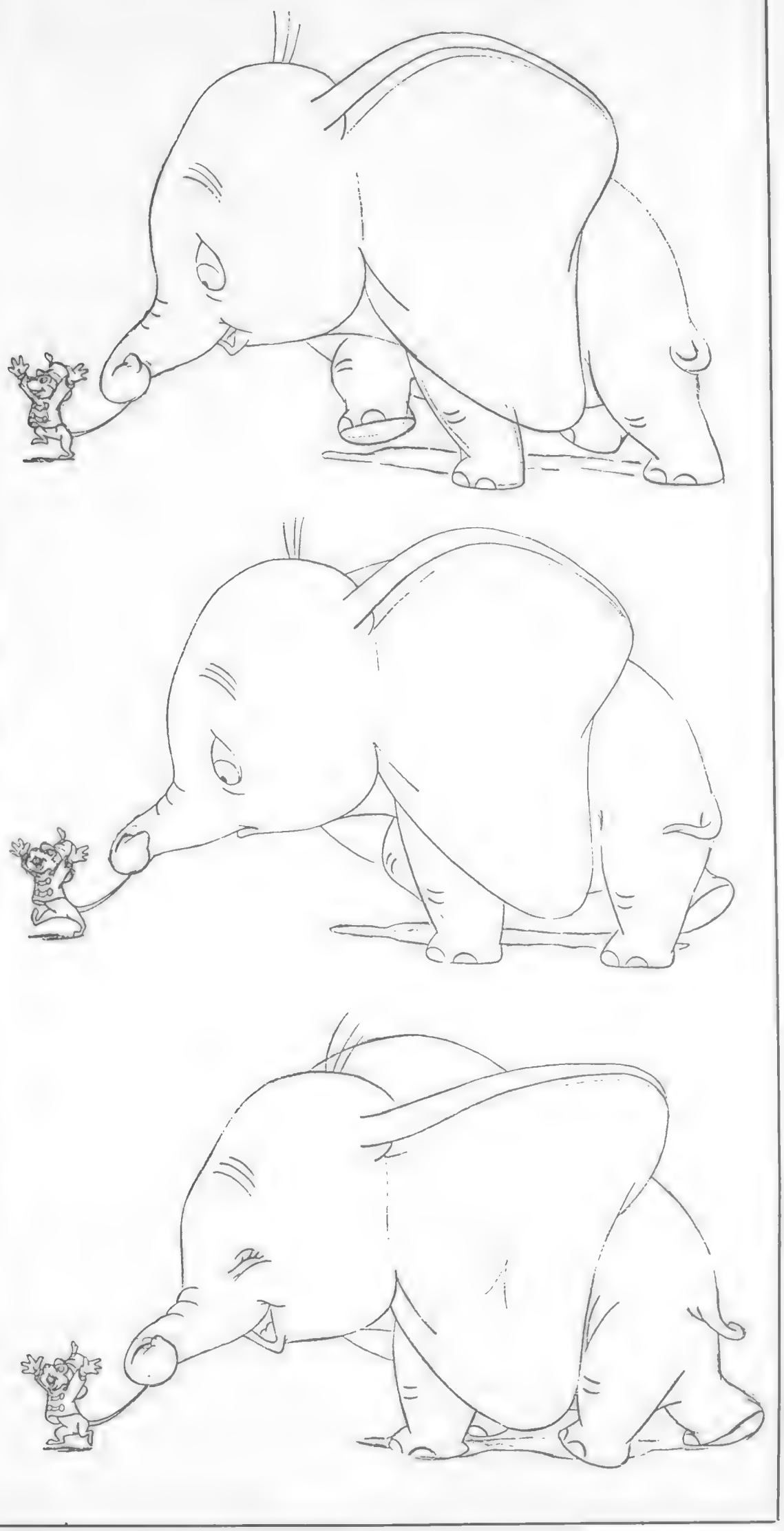
Now, back to the ranch. I like the Tex Avery style of institutionalized humor. Do you remember his battle between the cattle ranchmen and the shepherd? It is a memorable hop-scotch of ideas so far-fetched that they almost defy acceptance by a rational mind.

Another Tex Avery story torments my memory. Two moth-eaten vultures are threatened with starvation on a desert that is totally devoid of anything edible. They decide to eat each other. This turns into a Donnybrook of hilarious idiocy. Only Tex Avery coud do it.

Bill Hanna and Joe Barbera almost approached similar unbelievability in their MGM Tom and Jerry classics. Their stories were more tastefully served than most of the seven minute hors d'oeuvres that graced the entertainment table in those days. Joe and Bill almost invented the idea of rough-testing animation before handing out work to the animators. Their editing paid off handsomely. Each of their films was a big fat Christmas pudding filled with laugh provokingimprobabilities.

Weeks could be spent talking about the animation goodies. Woody Wood-





©Walt Disney Productions

pecker stuttered his way into the motion picture Hall of Fame along with the astounding galaxy of stars from Warner Bros. . . .Bugs Bunny, Porky Pig, Elmer Fudd, Tweetie Pie, Daffy Duck, the wispy Roadrunner and the scrawny Coyote. I love them all.

Speaking of love, I would like right now to switch my train of thought to a picture that has been one of my most beloved. Ladie-e-e-es and gentlem-e-en, I give you Dumbo, the flying Elephant! Scene by scene, Dumbo continues to charm me. I call it a long short. It has the effervescent tempo of the shorts and the physical stature of a feature picture. It is lighter spirited than most of the Disney features.

I suppose there is a circus epidemic that afflicts all kids. I guess I was never completely cured. I'm crazy about that little circus train that puffs its way to nowhere in particular and has lots of fun getting there. Remember?

Then there was that idiotic stork sitting on a cream puff cloud, trying to read a map of Florida. Do you remember him? He will deliver the little large-eared baby elephant to his nervous mother. Big Deal!

And how about the gossipy conference of corpulent lady elephants? They caused me to break out with little bumps of giddiness. I was elated by their snide remarks when little Dumbo unfolded his big ears. Oh, I knew what would happen! Timothy, the gallant mouse, would scare the daylights out of the pompous pachyderms. Zap! Zing! Zowie! My heart tingled.

One scene in the picture was a stroke of genius. It was the cluster of silhouetted clowns in the lamplighted tent. The loss of their flask in a tub of water led to one of the happiest pieces of Picasso-esque art ever attempted in animation. It perfectly complemented the song, 'Elephants on Parade'. Art and music fit together like a silk chemise on a Swedish barmaid. The animators of this magic were Norm Ferguson and Karl van Leuven.

Later in the story, Ward Kimball performed a little magic of his own. He animated the quintette of hipsy crows who poke fun at Dumbo and then, after almost breaking his heart, do a quick turn-about and help him discover that he really can fly. It is pure melodrama rich, wacky, beautiful melodrama.

If a print of Dumbo survives, it will delight children and old guys like me in the year 2079, and maybe in 3079.

Gosh! It's midnight. I think I'll "hit the hay" as the folks say back in Chillicothe, Missouri. ●

FRANK ROBBINS

Back in Issue No. 8 (November 1970) of our magazine, we featured a long story on the career of FRANK ROBBINS. He now lives in Mexico and plans to do whatever kind of art work the spirit moves him to do. We think our readers will enjoy Frank's thoughts on a long career, as revealed in the following interview which was conducted by Dick Commer.

Frank Robbins has made cartooning his life. He is one of America's most talented artist-illustrator-writers. His King Features "JOHNNY HAZARD" comic strip appeared in hundreds of newspapers around the world during the thirty-three years of its existence. Recently, Dick Commer of Cartoonerville, The Gallery of Original Comic Art, Huntington, N.Y., interviewed Robbins, who now resides in Mexico. The following are Commer's questions and Robbins' answers:

Commer: Looking back, Frank, over your long, successful and varied career in art, which has included fine art, comic strip art, advertising art, and comic book art, which of these areas of the art field has given you the greatest satisfaction and fulfillment?

Photo by Jim Ruth

Robbins: If I could be allowed a quibble with the word "satisfaction", I've been satisfied in *none* of these areas! "Gratified", possibly . . . "fulfilled", never! Perhaps in retrospect, I've had some degree of fulfillment in *all* these endeavors . . . but at the time of their doing, I've possibly been too self-critical not to feel they couldn't have been done better. Naturally, everyone operates from his own "plateau" of achievement at a given time (despite the admiration & adulation of others) but their own drive towards a higher plateau of "perfection" often leaves much to be desired. However, I do believe I've approached any creative job I've ever tackled (whatever its importance or lack of it) with a keen sense of personal integrity . . . perhaps that's the key word "Integrity" . . . striving to do the best I could, at the time. How well I've succeeded, is perhaps too subjective for me to judge . . .

Commer: If you had your life to live over, would you live it as an artist, a writer, an inventor or something entirely different? (Editor's note: Frank Robbins has developed a number of inventions, most noteworthy of which are his patented inventions in the field of sound reproduction and acoustics).

Robbins: First, I'd pick a rich parent . . . ! Then, possibly, I'd have the "Freedom of Choice" I've never had . . . but in turn I'd probably lack the necessary incentives a hungry stomach engenders! Uh-uh, guess I'd just play through the same "scenario" . . . with minor modifications . . . and few regrets. I've been singularly fortunate in most of my opportunities and endeavors, and believe I've made the most of them. I think my delving into the mysteries of acoustics and sound reproduction has provided a nice counter-balance to the more indefinable areas of visual aesthetics & story telling. The first, (not in order of importance) giving me an opportunity to investigate tangible realities with provable results . . . the second, to explore the boundless horizons of the imagination unhampered by rigid scientific criteria.

Commer: You are often referred to as "the cartoonists' cartoonist" (just as an outstanding actor is thought of as "an actor's actor"). Why do you believe many fellow cartoonists consider you in these very special terms?

Robbins: Because . . . "It takes a thief to catch a thief!" Seriously, because fellow artists & professionals are more sensitive to the finer points of the art we all practice than is the average layman.

Johnny Hazard ® **By Frank Robbins**

NOW THAT WE'RE MOVING AGAIN, MA'MSELLE VAVA, TELL ME,,, WHAT IS AN ALL-GIRL BAND DOING IN INDIA?
EET EES ALL SIGGY'S FAULT! WHEN HE BOOK US EEN ZURICH, HE SWEAR ZE TRIP WOULD BE SO-O EASY,,,,
TAVI'S TAXI
7-29
SIGGY?
SIGMUND KRANTZ,,, A SMALL-TIME SWISS THEATRICAL AGENT! OH, HE WAS SO-O 'ELPFUL,,, ARRANGE TO PICK . UP OUR EENSTRUMENTS,,, DELEEVER ZEM PERSONALLY TO ZE PLANE,,,
,,,WE DEED NOT EVEN HAVE TO LIFT LEETLE FINGER! PROMISED WE WOULD TRAVEL EEN PLUSH, BUT ZEN WE ARRIVE 'ERE,,, LOOK! OOOO, I COULD KEEL 'EEM!
FRANK ROBBIN
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Plus, as all artists will tell you . . . they much prefer & respect the criticisms and, or, admiration of their fellows in a long-suffering profession . . . than that of self-appointed critics who have never faced the grueling daily problem of filling a blank space on paper with a lifetime of hard-won experience. I am both humble & proud to be thought of as "The Cartoonists' Cartoonist" from those I have the highest respect for.

Commer: If you were to name one artist, living or dead, who influenced you and your style of illustration, to the greatest extent, who would that be?

Robbins: *One* artist? 'Fraid that's an impossible question to answer! My own influences derive from a whole history of art . . . the drawings of Leonardo Da Vinci . . . the engravings of Albrecht Durer . . . etchings of Goya . . . cartoons of Daumier, Hogarth, Rowlandson . . . and those who in turn were "influenced by them . . . Howard Pyle (Durer), the Wyeths, etc. etc. up to date with Noel Sickles, Caniff, et al. "One Artist"? Forget it!

Commer: Your work is often compared to that of Milton Caniff. It is obvious that there are many similarities to your techniques and styles; as well as, the type of adventure strip each of you created. In Caniff's case, he preceded you in the 30's with his "Terry and the Pirates". While in the 40's your syndicated aviation adventure strip "Johnny Hazard" preceded Caniff's very own "Steve Canyon". Obviously, you and Milt were influenced by Noel Sickles work on the "Scorchy Smith" strip, which you later successfully drew in the early 40's, sometime after Sickles had left the strip. What are your feelings in connection with Milt Caniff's successful climb to the top of the cartooning profession vs. the success of your own career?

Robbins: Another "toughie" to answer! Comparisons can be both complimentary . . . or deadly! My respect for Milt is boundless (both personal & professional) . . . he's a "First" — a *oner!* I believe he set a *high* in this genre, "the Adventure Strip", for all others to aim for . . . including myself! How well I've succeeded in meeting or surpassing this criteria is for others to judge . . . certainly not I! I hope I've helped advance this media in my own *personal* way . . just as he has in *his.*

Commer: What were your feelings when King Features Syndicate cancelled your "Johnny Hazard" comic strip in 1977 after doing it day in and day out for thirty-three years?

Robbins: Correction, please. King did *not* cancel "Haz" . . . *I* did. As they say: "the time had come . . ." For many years we'd been fighting the battle of "diminishing returns" . . . as had *all* "story-type" strips . . . against T.V. competition, changing lifestyles, particularly in reading habits, etc, etc. So-o . . . the time had come . . . thirty-three years is no overnight stint & there may be greener pastures ahead.

Commer: As a DC and later a Marvel comic book artist, you were aware of the tremendous interest of the fans of comic books; including their almost cult-like following of a handful of comic book and science fiction illustrators. Do you

I'VE RECEIVED MANY KOOKY BIRTHDAY GIFTS IN MY TIME, BUT — THIS TOPS 'EM ALL!
DELIVER IT TO THE MARINA BACK OF MY CLUB! WE'LL PROCEED AHEAD AND ARRANGE DOCK SPACE,,,
11-27

LATER,,,,
THE NILE HAS SEEN MANY PECULIAR THINGS, JOHNNY,,, BUT THIS SIGHT WOULD ROUSE THE SPHINX! LET'S GO ABOARD,,,
LEAD ON, MEMPHIS,,, NOTHING WOULD SURPRISE ME NOW!
FRANK ROBBIN

Frank both pencilled and inked these early pages for DC 'Weird War Stories', Vol. 4, #27, July 1974. (For sale exclusively through Cartoonerville).

KLK-KLK-KLK!
TA-TA-TA-

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KRRUNCH!
SOMEHOW, THE KAPITAN SURVIVED, ALMOST AS THOUGH HE WERE *MEANT* TO SURVIVE, SO THAT HE SAW IT ALL...
HE SAW THE ALTHEA'S BOILERS BLOW HER TO BITS... AND THEN HE WAS ALONE. ALL THROUGH THAT DAY AND THE NIGHT THAT FOLLOWED... HE DRIFTED, WAITING TO DIE. BUT IT WAS NOT YET TIME FOR HIM TO DIE...
A *SHIP!*
AND THEY'VE SEEN ME! I KNEW IT... KNEW I'D *SURVIVE!*
I'M SAFE! *SAFE!*
6

Pencilling and inking by Frank on "Detective", for DC, Vol. 36, #426, Aug. 1972 (featuring Batman). For sale through Cartoonerville.)

AN UNSTEADY HAND SQUEEZES BACK ON THE TRIGGER! THE CYLINDER SLOWLY TURNS! HAS THE BATMAN MISJUDGED HIS OPPONENT?
BETTER YET, DON'T DROP IT-- IT MIGHT GO OFF AND HURT YOU!
HAND IT OVER...
S-STAY PUT, I'M TELLIN' YUH...
BUT BLIND, UNREASONING FEAR WINS OUT! AND...
KLIK!
IT'S A... DUD?!
I'M THROUGH PLAYING RUSSIAN ROULETTE WITH YOU, PAL-- NEXT ONE MIGHT NOT BE A MISFIRE!
WHATTA Y' KNOW...? THERE WAS NO SECOND SHOT IN THE CYLINDER!
ONLY ONE SHELL IN THIS GUN...
...AND THAT'S BEEN FIRED! SO HIS "MISFIRE" WAS ACTUALLY THE FIRING-PIN STRIKING AN EMPTY CHAMBER!
AND THERE'S THE MISSING FIVE BULLETS! POOR ARNHEIM...
IT'S A SURE BET HE DIDN'T NEED MORE THAN ONE TO DO THE JOB!
4

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STRANGE... ONE OF GOTHAM'S MOST UPSTANDING CITIZENS... AND HE ENDS UP LIKE THIS!

GO FIGURE IT...! "GAMBLING DEBTS" INCURRED BY A MAN WITH NO NEED FOR MORE MONEY!

WHILE A LESSER MAN WITH GREAT NEED FOR BREAD... ALMOST ENDS UP A MURDERER!

GUESS EVERYBODY HAS HIS OWN HIDDEN DRIVES... MOTIVATIONS ... HIS SECRET "THING"!

LATER, AT PRECINCT HEADQUARTERS...

SURE AN ODD ONE, BATMAN-- THIS LATEST SUICIDE!

LATEST...?

THIRD IN THREE DAYS! THREE LEADING CITIZENS-- ALL DEAD BY HANDGUN-- ALL LEAVING NOTES IN THEIR OWN HANDWRITING!

ARNHEIM WAS DEAD SINCE EARLY MORNING, THE CORONER CONFIRMED... WHICH IS WHY OUR CAT-BURGLAR ENTERED A DARK ROOM!

...

THREE IN THREE DAYS... SHEER COINCIDENCE OR A PATTERN?

WHO WERE THE OTHERS?

PURSUING A GNAWING SUSPICION, THAT INTUITIVE FEEL OF THE MASTER CRIME-FIGHTER...

SERGEANT, LET ME SEE YOUR FILES ON OSBORN AND MERLE...

SURE THING, BATMAN--BUT THOSE SUICIDES ARE CLOSE-OUTS!

FILE ROOM

NOT TO ME! ONE DETAIL ABOUT ARNHEIM'S DEATH... THAT DIDN'T SEEM TO BOTHER THE HOMICIDE-SQUAD...

...BUGS ME!

5

I FEEL JUMPY SITTING AROUND IN A TOWN LOADED WITH REDS, TRADER YUMI! WHEN DO WE TAKE OFF?
NOT UNTIL DAWN, HAZARD!
4-29
FOR MOST OF THE WAY TO INDIA WE GO BY THIS ICY MOUNTAIN STREAM... AND WHAT WITH SWIFT CURRENT AND RAPIDS, NIGHT TRAVEL IS TOO DANGEROUS!
THEN WE GO BY BOAT...
HARDLY A BOAT, BUT...
A RAFT! YOU EXPECT TO GET US THERE ON THAT LOAD OF STICKS AND INFLATED SHEEPSKINS?!
FRANK ROBBIN

agree with the fans, who practically "worship" a few artists; such as, Frank Frazetta, Jeff Jones, Neal Adams and Barry Smith, to name four?

Robbins: Yes . . . I agree with the fans. (Who can fight 'em?)

Commer: What comic book titles did you work on at DC and Marvel? Which were your favorites? How long have you worked in comic books; including, Dracula ; Ghost Rider; Moribus; Tigra; Luke Cage, Power Man; Man from Atlantis; The Invaders; Captain America; Batman; Weird War Stories . . . ?

Robbins: You've named most all of them . . . I must confess to temporary amnesia on any others not mentioned. My favorites . . . ? Enjoyed *all* of them . . . each was a new challenge, a new problem . . . and some stimulated areas of the imagination I had not faced before in "realistic" strips like "Haz". Found a lot of new freedoms I'd not experienced before . . . and believe I rose to those challenges. How long did I work in comic books . . . ? You tell me . . . I've forgotten at this point.

Commer: What are the differences between doing a newspaper strip like "Johnny Hazard" and doing a comic book story like "Batman" or Captain America"? Which do you prefer doing?

Robbins: A world of difference . . . and approach! A newspaper strip depends on day-to-day "cliffhangers", hopefully to hold the reader till the whole scenario is played out . . . whether it be six, eight, or ten weeks! With the comic book it's "all there" in *one* issue . . . again, hopefully, you grab them with the cover

PARDON, M'SIEU... I MUST SEE IF THERE IS ANY HELP I CAN GIVE OTHER VICTIMS!
G-GO AHEAD, FRIEND... I CAN STILL NAVIGATE!
8-4
FORGET IT, RENE... THEY ARE BEYOND ANY HELP WE CAN GIVE!
ALL THAT'S LEFT OF THAT POOR LAD... HIS WALLET! MUST NOTIFY FAMILY... FRIENDS...
HMMM, COMMERCIAL PILOT'S LICENSE... WHAT A WAY FOR A FELLOW FLIER TO GO! I.D.— "IN CASE OF DEATH NOTIFY: IBN EL KALEEF, VILLA DE LA MER, CANNES.... PHONE: 324-687....."
FRANK ROBBIN

ACTING ON A RADIOED ALERT FROM THE CASTLE, BINOX'S CHAMPION, GILDRED, PREPARES A WELCOME...
7-29
...FOR HAZARD AND HIS TRICKY GUIDE...FLOSSIE BELL!
REMEMBER, BABY—IF YOU'VE SET ME UP FOR A KILL...
...THESE HANDCUFFS MAKE US INSEPARABLE PARTNERS!
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FRANK ROBBINS
?
68
9-17U

. . . hold 'em till the smash climax . . . and trust they'll be back again for the *next* issue! Which do I prefer doing . . . ? Again . . . apples or oranges!

Commer: Do you prefer pencilling or inking or both?

Robbins: Yes.

Commer: Do you use pen or brush?

Robbins: Both. In pencilling . . . neither.

Commer: How many comic book pages did you pencil per day?

Robbins: Two to three . . . depending on daylight-saving time. Never work at night.

Commer: Who are your favorite present day cartoonists — in the strips and in comic books?

Robbins: Another "loaded" one! You're asking me to risk losing my support as "Cartoonists' Cartoonist" . . . by fellow cartoonists! Love 'em *all* . . . otherwise, no comment.

Commer: What advice would you give to a young aspiring artist interested in becoming a cartoonist?

Robbins: Sweat! Learn the *hard* way, no short-cuts . . . study *all* aspects of the craft . . . composition, anatomy, storytelling . . . drawing, drawing . . . reproduction techniques . . . handling your tools, pen, brush, etc. Study the "Great ones" . . . analyze what makes them "great" . . . and . . . sweat!

Commer: Is it important to go to an art school or would it be better to go to college and take art courses?

Robbins: Depends on your *total* aspirations. If you're interested in papering your walls with degrees (And, your old man can foot it) . . . go to college! If not . . . Art school. If you're interested in writing your own stuff . . . journalism & writing courses, any place you can get them.

Commer: Which schools or colleges would you recommend?

Robbins: 'Fraid that's out of my realm. Never had time (or money) for them myself . . . but there are others better equipped to counsel you in that area.

Commer: At what age did you know that you were going to be a cartoonist?

Robbins: The year it happened! In my case . . . at age nineteen.

Commer: Do you believe that outstanding original comic book art will grow in value just as original comic strip art has done in the past 10 years?

Robbins: The older *anything* gets (except people) . . . the *more* it grows in *value* . . . if it was *worth* anything in the *first* place! And what with inflation (also growing) . . . how can you lose?

Commer: What do you see in the future for the artists in The Comics — comic strips, comic books?

Robbins: First, let me dust off my crystal ball! Mmmm, real foggy . . . well-l, at the rate comic strips are being *reduced* in *size*, I'd say *microfilm* projected on Home T.V. sets is the coming answer! (If anyone can *read* by then.) Comic-books . . . ? Ditto . . . code-printed on video-digital-cassettes each containing a years' supply in the palm of your hand! With the dialogue & narrative voiced-over . . . since *nobody* will read by then.

Commer: You have been involved in many sides of the world of art. If you were to select the area of which you are most proud of your work, what would it be?

Robbins: I wouldn't. Each belongs in its own place, with its own relative importance to the world of art . . . I think I'm proud of most of it irrespective of public acceptance or acclaim.

Commer: Do your plans for the future include work in The Comics? What have you done in the field since you arrived in Mexico in the summer of 1978? If you could choose the kind of art assignments you'd prefer, what would they include?

Robbins: Future in comics . . . dubious. At this point in my life, I think I've "paid my dues" with 38 yrs. plus in the field of comics. "The time has come . . . " said the walrus: " . . . to talk of cabbages and kings and other things . . . " Perhaps the "other things" will include pursuit of new goals in the field of painting (one of my *other* interests). As in the field of acting, has there ever been a "comedian" who *didn't* want to play "Hamlet"? From here on in, I'm making my *own* "assignments"! ●

sam norkin

On a previous occasion SAM NORKIN, whose theatre caricatures are probably seen by more people than those of any other artist, talked about his career. Here he tells about reactions from some of the famous individuals he has drawn. Norkin is a past president of The Drama Desk, the association of theatre critics, reporters, and editors. Each year the N.Y. Daily News, which carries Sam's caricatures weekly, features "The Norkin Awards" in the performing arts, and a special sideline is his lecture-demonstration which he has presented many times on cruise ships, in universities, museums and clubs.

NORKIN by NORKIN

NEED CARICATURES MAKE A PERSON UGLY?

That is a question I am frequently asked. The answer is "NO." "But surely you must have had some complaints" is the follow-up. "Yes, but only a handful." Much more usual is "Why didn't you include me in your drawing?" That question comes from the performer, one of over 15,000 sketched in some 3000 drawings of shows on Broadway, TV, Film, Opera, Concert and Ballet in a career that began in the forties. It is doubly reassuring that theater pros and buffs regularly purchase my originals. My colleague Doug Watt has remarked:

Leonard Bernstein rehearsing Verdi's FALSTAFF at the Met. 1964

"There have been occasions when I'd much preferred the mental image of Sam's sketch to remain unspoiled by the show itself." And his predecessor, John Chapman wrote: "The artist is a splendid caricaturist, but, oddly enough, he is seldom cruel or grotesque. His affection for the people of the theatrical and musical stages is part of his work as an artist, and it shows."

But let me recount my few run-ins. Ethel Merman was peeved at those in the tenth row who observed her eyes as a squint when she belted out the hits from "Annie Get Your Gun." In action, her full cheeks and wide open mouth made her look quite different from what she saw close-up in her dressing room mirror, or in the stills, as a wide-eyed, thinner faced star of ten years earlier. "Makes me look like a Jap." A fellow caricaturist hadn't even *given* her eyes, merely lashes squeezing out of her cheeks.

One of my drawings of Leonard Bernstein became the keynote for my Lincoln Center exhibit and now sells briskly as a poster. However, he still has me typecast as a Daily News man and kids me for making him look like Dick Tracy.

Gertrude Lawrence, star of the original "The King and I," was offended at the size of her nose in my version of the "Shall We Dance?" scene. I admitted I might have gone too far, but the fact is, the lovely lady did have what I call a "heavy" nose. However, I had to reject an additional beef, that I "right-to-

Merman in "Annie Get Your Gun". 1946

THE KING AND I: L. to R.: Yul Brynner, Dorothy Sarnoff, Gertrude Lawrence.

lefted" her with Yul Brynner as the King, dancing his polka full figure at the left while she stood beaming closeup at right.

Tallulah Bankhead hadn't had a hit for 20 years after "The Little Foxes" but was trying in vain with an absurdist play called "Crazy October" which I sketched at dress rehearsal for The Washington Star, pre-Broadway. She suspected she was in another bomb and when the rehearsal was over there was no consoling her. She finally pointed to me, sketching way to one side, and proclaimed "It's your fault! — Too distracting!" When I assured her my presence was commissioned by her own press agent, Dick Maney, she announced "You can tell Mr. Maney he's fired!" Upset at what I had caused, I quickly conveyed the bad news, but Maney informed me the flamboyant Tallulah had fired him many times, just go ahead with the drawing.

I discovered the ultimate tip-off of impending disaster in the theater when, arriving at a dress rehearsal of something called "Infidel Caesar" I was warned not to sketch or otherwise identify the new director, who was there purely as a doctor attempting to save a terminal patient. The play was "Julius Caesar" set in Castro's Cuba and if you closed your eyes, what you heard sounded like an English class for Hispanics, trying to cope with the Bard's Elizabeth an prose.

Rex Harrison overruled his producer when he refused to be sketched for an out-of-town opening because he forgot his toupe. I explained the difference between photographer and artist, and that I could easily remedy such trifles — to no avail.

Ballet has the tightest deadlines and new productions are frequently unfinished on opening night, with work continuing afterward. Anthony Tudor's "Romeo & Juliet" played halfway through at its opening when the curtain rang down and Tudor (dancing Tybalt) came for-

Tallulah Bankhead in "Crazy October"

The Sunday Star

Records—Camera—Art
Stamps—Bridge

WASHINGTON, D. C., OCTOBER 12, 1958

IT'S HALLOWEEN AT TALLULAH'S SLEAZY ROADSIDE CAFE

Miss Bankhead (right), plays a new type in a new play, "Crazy October," which opens a prior-to-Broadway fortnight at the Shubert tomorrow night. Artist Norkin has caught her here presiding over a rollicksome moment in James Leo Herlihy's macabre comedy, a holiday party designed to stimulate business which is in dire need of stimulation. Tallulah's guests (left to right) are Estelle Winwood, an elegant local ruin; Joan Blondell, the area's bouncy madam, and Jack Weston, who plays the cafe proprietress' son. The background figures are those of Collin Wilcox and Fred Beir, the comedy's young lovers. Mr. Herlihy made his Broadway bow last year with "Blue Denim."

ward, announcing to a frustrated audience, "Sorry, this is as far as we got." That was one case where it helped to know how it all came out.

When Jerome Robbins was creating "The Dybbuk" to Leonard Bernstein's new score, the word was "NOBODY allowed in." This is the press agent's nightmare. Big news kept under wraps. I suggested that Virginia Donaldson, the P.R., tell Robbins that I was "family" and had reviewed the entire Stravinsky Ballet Festival which included half a dozen Robbins' premieres. He asked to see my reviews and I was admitted — the only press person, to sketch Robbin s' work in progress and listen while Bernstein touched up his score at the orchestral rehearsal.

If a portrait is a realistic representation of your likeness, then a caricature may be defined as a meaningful exaggeration of that likeness. Note, I did not refer to a prominent feature. Many of us have no such accent but all can be well caricatured if the artist is able to distill the likeness and stylize it. If an actress is beautiful, an actor handsome, those elements of likeness should be apparent through the exaggeration.

So when I'm asked "Need caricature make a person ugly?" I might illustrate my rebuttal with the case of an insecure teenage girl I sketched at the easel during my lecture on a cruise ship. Her nose was too short, her lips too full, and her eyes too large, but she did possess a *style* she was unaware of, and this I emphasized in a simple profile caricature.

When she viewed it, to the applause of a large audience, she was thrilled by what I saw in her and from that moment on, she bore herself with new self-confidence for the rest of the cruise. ●

GREETING CARDS.... an opportunity

Photos by Al Teufen

This story, plus an additional one which will appear in another issue of our magazine, is the result of several days of talks which your editor had at the headquarters in Cleveland, Ohio, of the world's second largest greeting card company — the American Greetings Corporation. We began our visit by asking some questions of Ralph Shaffer, the Group Director of the Planning and the Design divisions of American's 'Hi Brow' (Contemporary) line, its 'Soft Touch' line, and its 'Humorous' product line. Shaffer majored in advertising art and also fine art at the Akron, Ohio Art Institute, was hired by American on his painting abilities and was slated to work in the more conventional card area. That didn't work out and he was tried in 'Humorous'. That didn't suit his abilities either, so he finally wound up in 'Hi Brow' division, doing Contemporary drawing for about three years. At that point he decided on a major change in direction, and went along a management path rather than a design path. Following some questions we asked Ralph, and his answers, we talked with several people in the Editorial Department, with the Planning Department, and with several people in the 'Humorous Division'.

Jacob Sapirstein is the Founder and Chairman of American Greetings and Irving Stone is President of the organization.

Photo by Al Teufen

Ralph Shaffer

Q: If a young person wants to work for American Greetings, what does he or she do?

A: We have a full-time art recruitment program here — our people fly to art schools all over the U.S. and sometimes even out of the country, go through these schools, and set up seminars and portfolio review sessions, looking for potential talent for us. How often we go depends on our staffing needs. There are approximately 340 creative people here in this particular plant where we're talking, and they're doing a broad variety of product line from conventional painterly-type art work to the more graphic design type of product, to humorous type product, and contemporary illustration. We're always looking for talent in other words.

Q: What are the main things you look for in a portfolio?

A: There are three primary factors: 1. Natural drawing ability. 2. A good sense of humor which should show up in the drawings. And we particularly like to look at an applicant's sketchbooks which generally give us a better idea of the person's ability than the things which appear in a slicked-out, more formal portfolio. 3. Creativity is the third element we're looking for in a portfolio. This has to show up because we do a lot of product development here. Our designers, or artists, or cartoonists are also responsible for creating tomorrow's products. In the area of cartooning, there are a lot of art schools that have a tendency to repress a cartoonist — in fact there are very few art schools that even offer a schedule in humorous drawing. With this in mind we have sometimes hired people right out of high school — those that have shown cartooning abilities, and who probably started drawing when they were three years old and have been at it their whole lives. They just love to do cartooning. And just recently we hired an industrial design major, based on our liking the little cartoons he did at his desk when he was bored with industrial designing.

Q: If someone wants to show a portfolio, who should he contact?

A: Tony Byrd is our art recruitment director. His address, of course, is American Greetings Corporation, 1300 West 78th Street, Cleveland, Ohio 44102. The phone number is (216) 252-

Photo by Al Teufen

Tony Byrd who's in charge of Art Recruitment.

7300, Extension 321. If a portfolio has merit, he will call down our divisional directors to have a look-see. If there's any cartooning ability within that portfolio, the art director of 'Hi Brow' — Contemporary — will be called down to preview it. If the portfolio drifts toward conventional, painterly-type art, then a different director will come down.

Q: Is there a trial period when you take anyone on?

A: An 'Arts & Training' capacity is our lowest job level here, and we also have a 3-months 'Make it or leave it' period for people who come in.

Q: What constitutes a preferred staff member at American Greetings?

A: Someone who can execute very funny design work but who can also come up with ideas. We have staff members who will focus more toward

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(Turn for Page 2 of card)

GET WELL SOON...

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one direction as opposed to another one, but our very best people are proficient in both areas.

Q: How big an organization are you?

A: American Greetings is the second biggest greeting card company in the world, with plants all over the United States. There are 4 or 5 plants here in Cleveland which is our home office. The company employs about 10,000 people, we own our own printing facilities, and do our own finishing and manufacturing. In a few minutes you'll be talking with some of our people who are in charge of the various steps involved in producing a greeting card. Briefly, when Marketing introduces a new design ticket for a card, it goes to the Editorial Division. There, writers will work either from ideas that we've stockpiled, or will create new ones. We produce thousands of ideas, and some of these have been filed away for future reference, after the monthly quotas have been reached. Next the Planning Division comes into the picture. This involves technical planning and an art interpretation of the idea. A planner will read the verse that Editorial has written and will determine, possibly, that the best approach to interpret a particular verse is to come up with a Z-fold card with full color on all three panels. Sometimes the planners will do a fast, rough layout, indicating the specific needs and information that the designer (who comes next in the process) has to know in order to execute the card — the amount of colors, what they are, what the paper stocks are going to be, will it be die-cut, etc.

After the above conversation with Ralph Shaffer, we thought we would talk with a trio of writers, since they are the first people involved in the actual production of a card. These particular three concentrate on the writing of the 'Hi Brow' (Contemporary) product line, but they cross-relate with writers for the 'Humorous' line, and for the 'Soft

L. to R: Violet Frayne, Steve O'Donnell, and Will Ryan of the 'Hi Brow' writing team.

Photo by Al Teufen

Touch' line. These three 'Hi Brow' writers will sometimes come over to work on 'Humorous' ideas, and vice versa. The whole plan is designed for intercommunication. The first writer we talked to was Will Ryan.
Hurd: What had you done professionally before you came to American Greetings?

Ryan: A couple of weeks before I came here to work I went around to all the stores I could and read as many of their cards as possible. And after I came here, I read all the cards in the file that hadn't been accepted because I wanted to see the kinds of ideas that had been rejected. I majored in Graphic Design at Carnegie, and when I heard there was an opening for an artist here, I came down with my portfolio, only to find that the place had been filled. However, there was an opening for a writer so I came in

Card written by Violet Frayne.

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(Turn for Page 2 of card)

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the very next day with my writing portfolio. I had written a comedy show on radio and I used to do the 'Dial-A-Joke' segments here in Cleveland. A partner and I teamed up as 'Willio and Phillio', 'Those 20th Century Troubadors', and we play constant dates at clubs, and have made several records of our songs and routines. The other two, incidentally, in our writing group, are Steve O'Donnell and Violet Frayne. Steve is a recent Harvard graduate and he's part of the new breed of writers. Violet Frayne has been very competent at the newspaper work she's done in the past and she helps us with the feminine slant that the 'Hi Brow' line evidently needs. When I came here, I noticed that there were a lot of hilarious, unsuccessful cards in the file, and that at the time studio-type cards were much more masculine in character than they are now. With marketing research they discovered that since women do most of the card buying, a lot of the hilarious humor had to be toned down quite a bit.

If I can digress for just a moment, I'd like to say why I think that kids nowadays are so conscious visually. Rube Goldberg used to talk about how he delivered magazines and how he loved the smell of newsprint. But this was his entire source for visual funny design. These days young people have everything at their beck and call. For $59 you can buy 5 classic Mickey Mouse cartoons in Super-8 color and sound, and can study the artistry and craftsmanship that went into them any time you want to. We're glutted with this kind of visual information, and kids can videotape every classic animated cartoon on TV and have a library of that stuff. So that gives them a headstart for the greeting card type of thinking. Michelangelo couldn't look through a book of prints for inspiration — he had to go to Brussels or Holland, or wherever, to look at art work and to copy and make notes. Whereas now an art student can simply get a book of terrific prints, and lots of appropriate books containing all types of cartoons are available to the cartoonist, so things are easier nowadays, as far as learning is concerned.

Hurd: Violet, you were going to say something about how the three of you sometimes come up with ideas.

Violet Frayne: Maybe I'll suggest a general subject such as 'getting up in the morning' and we'll each do a cartoon about that, just to get our brains working and to entertain ourselves. And yesterday, for instance, we started the game 'Heads & Bodies', wherein each of us drew a head and then passed our paper to the next person who would add a body of his own and a balloon of some kind. Sometimes little nuances in the face the other person drew will suggest some subtle situation. Maybe we've got to do a Relative Birthday card and one of us mentions the word 'Heirloom'. We say to ourselves, "What kind of an heirloom is funny?" — is it bellybutton lint we're going to pass down, or a set of bills the family's always been plagued with, or a certificate of insanity, or what? (We'd discard this last item as being too sick). We will toss thoughts like these around and hope to come up with something. Perhaps one of us has had a card rejected which still contained a good outside line, so we take the time to try and come up with a different picture to fit the line. Fortunately, the three of us get along well together, so that when we eat meals together, or visit each other outside of working hours, we can do a lot of snowballing of ideas, just as most cartoonists do.

Note: After cards are written, they go to the Planning Department, so your editor next talked with Pete Guren who's in charge of Planning for the 'Hi Brow' product line.

Guren: We get about 100 cards at a time from the writers and they're all tacked up on these walls which I think you're going to show in one of the photos accompanying this story. In essence they're going to hit the market pretty much at the same time. At this stage, here in Planning, we're looking at the whole line — we're trying to make sure that all the cards don't look alike, that they don't all involve photos for instance. We'll mix photos and engravings with graphics and we decide about attachments which may possibly be part of the card. We interpret the material we receive from the writers, and with variety in mind, we handle it in the way we think is best according to our knowledge. Watercolor backgrounds are new in the 'Hi Brow' line and we'll

L. to R.: Violet Frayne, Steve O'Donnell, Will Ryan

try to put in looks which we haven't seen in a long time. A 75-cent card differs from a 50-cent card so we have to give the customer more value in the first instance. Sometimes we have to consider whether to plan for very elaborate folds but in the case of the 'Hi Brows' we don't get into many of these because Contemporary is a smaller department. Later on the designers will get a ticket from us, telling them how they should handle the card. At this point our upper management will come in and review our whole planning program, and tell us whether to go with a certain card, to change another, etc.

Various ways of handling cards may involve the use of engravings, etchings, inverted folds, the graphic look, animal photos, antique art, collage and so on. I try to familiarize those in the department with these different items. Just this morning I was explaining to a newcomer about an 'inverted fold'. Most of our cards are printed with color on the outside, with black and white on the

Photo by Al Teufen

Pete Guren talks about the 'Hi Brow' Planning Division.

other side. But by means of an inverted fold, we can sometimes get color on the inside also. We will include a sample of the paper stock to be used, special color samples, and any necessary special instructions with the ticket which we send to the designers.

Here's the theory behind selling cards in this company: The art grabs the consumer — he comes over and wants to look at the card. Then he reads, "It's your Birthday and I thought you'd like a card with some Big Bucks inside!" He looks inside and finds a drawing of some deer . The verse is what ultimately sells the card. He says, "Oh — I know someone that's perfect for!" Management has probably 500 people lined up to whom they send a test verse with just a very minimal sketch attached. If over 50% of the test group react favorably, the company will go ahead with the card. It's like the Nielsen ratings for TV.

Next we talked with Rex Conners, the managing director of Planning for the humorous and juvenile product, and with Lily Fueger, the art director for that division.

Conners: We keep in mind that our market is a women's market and that 85% of the sales are to women. We do develop all types of characters but 80% of them are going to be feminine so that means cute and humorous characters. Here in 'Humorous' we deal with animal and babies, for instance. In juveniles you deal with ages from 1 to 8 years old. When we get a new trainee from art school, the first thing we teach him or her to draw is a baby. Even the old masters were lousy baby drawers — they had trouble with them — they didn't draw babies but rather, 'Little people'. Practically everything you'll see here in our division is still a baby. If we draw a Santa Claus, he still has the proportions of a baby — if it's an animal, it's a baby animal.

Lily Fueger: Everything we do here in 'Humorous & Juvenile' is 'Stylization'. Rarely do we draw the realistic baby so it's my job to show new people how to stylize. The tendency for most people is to draw so realistically that the result looks like a *certain* baby. Doing it our way involves a formula and anyone can learn the formula. Two-thirds down you

Photos by Al Teufen

L. to R: Art Director Lily Fueger, CP Editor Jud Hurd, and Rex Conners, Managing Director of the 'Humorous & Juvenile' Planning Division.

It's fun working at American. Here we see Ralph Shaffer fraternizing with a papier-mache figure who lounges in one of the stairwells.

Photos by Al Teufen

L. to R.: Linda Santanen, Rex Conners, Jim Rhinehelder

Mike Ricigliano

L. to R.: Linda Santanen, Jim Rhinehelder, Martha Oliver.

Mike Ricigliano

place the eyes, etc. The lower the features on a cute character, the younger and the cuter it looks. We've been conditioned to accept this because of Disney. When he began to humanize his animals, they took on baby proportions, heads were oversized, features were low, arms and legs were shorter, and bodies were smaller. So the greeting card industry has adapted these principles. People really don't realize we're drawing babies. We don't have time to teach basic drawing to new applicants, and we assume that if they can draw, they understand about getting third dimension, getting animation, etc., but we *can* teach them the formula I've just mentioned.

Rex Conners: We've been impressed the past few years with the quality of art student who comes to us. In my school days illustration was the thing to do but today some schools are teaching cartooning, and that means being able to get 'animation' in your work. In fact we're getting people in here now who are doing actual production work after a month or two, whereas years ago it took almost two years to train a competent rough artist and idea person. Nowadays the Cooper School of Art here in Cleveland has sort of a crash course in greeting cards and the Pittsburgh Art Institute is our next biggest source of potential greeting card people.

Lily Fueger: The new people know every cartoon that's on TV and of course the visual is part of the life of young people these days. After we've planned a certain card, I talk to the artist about it and we may have a little brainstorming session. Just this morning an artist decided to use a funny bird so that the card could be sent to either male or female, or any age.

Rex Conners: The price of the card determines what happens and we get into some pretty fantastic things mechanical-wise.

Lily Fueger: Not only do we do humorous and juvenile cards but we also do wrapping paper, party goods, paper plates, cups and saucers, table decorations, and games and puzzles. So our artists are trained to do a lot of things. About 5000 cards pass through our department each year, and on average an artist does two or three 50¢ cards a week so the amount of thinking he has to do is fantastic compared with an artist's experience in most other commercial fields.

We will have more to say about American Greetings in another issue of our magazine. ●

Bob Campbell

Jill Galyas

Photos by Al Teufen

MUSEUM OF CARTOON ART

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